



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

EducT

5018

75.531



Loomis's  
Progressive  
Music Lessons

No. 1

WILSON BLAKEMAN & CO.

NEW YORK & CHICAGO.

Edue T5018.75.531

**Harvard College Library**



**BOUGHT WITH MONEY  
RECEIVED FROM THE  
SALE OF DUPLICATES**



3 2044 102 782 257

Zera  
Stanley



# PROGRESSIVE MUSIC LESSONS

A COURSE OF INSTRUCTION

PREPARED FOR THE USE OF

## PUBLIC SCHOOLS

By GEORGE B. LOOMIS

---

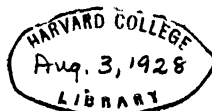
FIRST BOOK

---

IVISON, BLAKEMAN & COMPANY,  
*PUBLISHERS,*  
NEW YORK AND CHICAGO.

---

COPYRIGHT, 1875, BY GEO. B. LOOMIS.



Duplicate money

## PREFACE TO REVISED EDITION.

THE author believes that, while the general features of the former edition of this book were of the right character, its usefulness will be increased, by the addition of new exercises and songs. Such are therefore added, the wisdom of which will be proved by their use.

---

### IMPORTANT TO THE TEACHER.

**FELLOW-TEACHERS :** We are engaged in the greatest of all works—the training of the opening minds and hearts of the little ones, so that they may do better service in the battle of life. To be good soldiers, therefore, requires not only the development of the *physical* faculties, but also the culture of the *head and heart*.

The natural love in the young child for variety and change must be met, to a certain extent, if we could secure his attention and interest—without which very little, if any, progress can be made. To this end *Music* may be so presented as to render very efficient service in the work of education, affording, as it does, a means of pleasure and profit, the value of which is beyond measure. You may say that you believe and know this, but that you are not a teacher of music, and, therefore, cannot avail yourself of its advantages in your school. To this, I answer that my experience has taught me a lesson which I hope may be of service to you—which is, *that teachers who had no knowledge of the rudiments of music have given a little attention to it as presented in this simple manner, and have taught it with a great deal of satisfaction to their patrons, their pupils and themselves—not so much because they have done their work so well, as because of their having exceeded their own expectations, and also because of a power to interest and instruct their pupils which they did not before possess.*

The *qualifications* necessary, on your part, in order to hope for success in the use of this work, may be stated somewhat as follows :

*First*, The teacher should be able to sing the scale correctly;

*Second*, The ability to count or beat time *regularly*;

*Third*, Careful study of each lesson before attempting to give it to the class; and

*Fourth*, A determination to make the experiment a *success*.

These four things constitute sufficient capital to expect large returns, if *all* of it is invested.

Teachers should be careful of the *voices* of their pupils, for there is no doubt that they are often *very much injured*, if not *ruined*, by being encouraged to sing *too loud*. Let me urge upon you, therefore, who have anything to do with the singing of children, to see to it that they sing *softly* and *smoothly*; and when inclined to do otherwise, *check them*. Direct their attention to the fact that it is more pleasant to listen to *smooth* and *mellow* tones than to those that are *loud* and *harsh*. See to it that every thing your pupils do is *well done*; *better not sing at all than sing carelessly*.

A lesson of fifteen or twenty minutes, each day, is sufficient; and, though the lesson be interesting, stop when the time for the lesson expires.

## A WORD REGARDING SCALES.

The attention of those teachers who are familiar with instrumental music is respectfully called to the following *statements* and *explanations*.

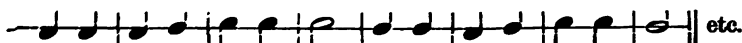
- (a) All major scales have the same number and arrangement of sounds.
- (b) The C scale is called "natural" chiefly because it is *represented to the eye* without sharps or flats as a signature, and because it is played on the piano by using *white keys* only.
- (c) It is no more "natural" to sing the scale in the key of C than in the key of C $\sharp$ , or D, or E.
- (d) These scales differ only in height (pitch), and the question of *sharps* and *flats* is wholly one of instrumental or theoretical music.
- (e) The staff consists of five lines, and the *added line below* is not an integral part of it, but is "added" to it when needed.
- (f) The pitch of middle C, is too low for these lessons.



*Second:* You will observe that the first 34 pages are in the key of D major. The Robin song, page 12, if written as an instrumental lesson would appear as follows:



Omitting the 2d, 3d, 4th and 5th lines, which, for our present purpose are wholly unnecessary and superfluous, and the tune becomes:



Is it in harmony with the principles of primary instruction, in other branches, to employ five lines, when only one is needed or used?

Chapters X, XI and XII are in the key of E (four sharps) or E $\flat$  (three flats), and the last Chapter is in "F"—one flat—and requires the use of the *completed staff*, which is now retained.

In singing do, re, mi, fa, sol, it makes no difference to us whether we sing c, d, e, f, g, or c $\sharp$ , d $\sharp$ , e $\sharp$ , f $\sharp$ , g $\sharp$ , or d $\flat$ , e $\flat$ , f, g $\flat$ , a $\flat$ ; the scale progression being the same in either case.

Letters, sharps and flats, which are absolute, or fixed pitch names, have nothing to do, at present, with the unfolding of our subject.

# FIRST STEPS IN MUSIC.



## CHAPTER I.

THE work of teaching music to a class of children, is doubtless a new one to many into whose hands this book may fall. The experience of those who have undertaken it, proves that it is entirely practicable. To ensure success in this as in any other study, let your motto be, "Make haste slowly." Remember that a *single point gained*, though it may take one or more lessons, is better than *two or three points* hastily presented, neither of which is clearly comprehended by the child. *Ten or fifteen minutes each day* should be devoted to music. Your time is doubtless fully occupied, but the change for a short time to a musical exercise will enable the pupils to return with new zest to their lessons, and be able to accomplish as much, if not more, than if the lesson had not been given.

Let the lessons be given with earnestness, and see that you have the attention and co-operation of every child. Encourage the timid and those whose voices at first seem somewhat unmusical, as experience proves that there are very few, if any, who cannot learn to sing, if they make sufficient effort in early childhood.

Music is an imitative art or is acquired largely by imitation. With a few strong voices to lead, a large congregation may join very generally in a song which they have not before attempted to sing. In the school-room, the majority of the pupils may unconsciously depend upon and be led by the few with strong voices, who *without* these leaders, would otherwise be unable to proceed. Be not satisfied therefore with general results, but at times have *each pupil sing alone*, and expect the same individual results that you obtain in arithmetic or geography.

In primary grades this result is easily reached. If one begins the work with large pupils, while it is desirable to have each one sing alone, it may not in all cases be advisable to insist upon it, inasmuch as a lack of early musical training may lead pupils to distrust their musical powers.

It is desirable as far as may be consistent with a thorough knowledge of the subject taught, to present a *new point in each lesson*, but as many exercises must be written and sung in order that pupils may *do* that which they have learned, this will not always be practicable.

It is difficult to limit the amount that should be given in each lesson, but as a sort of guide to the teacher, I have thought best to give here several short lessons in music, such as would be proper to give to children of six years of age and upward. Questions are asked and supposed answers given, but in actual experience, these questions might not always suggest the thoughts or lead to the results desired on the part of the pupils.

**Lesson I.**—With the class in order, the teacher asks the pupils to listen and observe what is done, then, knocking on the table or desk with the hand, or stamping on the floor with the foot, asks:—*What did you hear?* (A sound or noise.) *With what was the sound made?* (With the hand or foot.) Then singing a sound to the syllable *la*, ask, *With what was the sound made?* (With the mouth or voice.) *Which was the better sound, the one made with the hand or voice?* (The one made with the voice.) *Was the sound made with the hand or foot musical or not musical?* (Not musical.) *The voice sound?* (Musical.) The teacher sings to *la* four tones, and the pupils imitate the example. The teacher says, musical sounds we will hereafter call TONES. *What are musical sounds called?* (Tones.) *What are tones?* (Musical sounds.) *When we make tones one after the other, what are we said to do?* (Sing.) *In singing, should we make rough and unpleasant, or smooth and pleasant tones?* (Smooth and pleasant.) First, giving the example, ask them to sing eight tones to the syllable *la*, repeating, if necessary, till all sing smoothly and well. The teacher should ordinarily listen while the children sing, and they listen while the teacher sings, otherwise they may depend too much upon the voice of the teacher, and their faults cannot be so readily observed. The teacher, and after her, the children, may sing words, as:—"Mary, Willie, Susie, Charley," or, "Sweetly now our voices ring."

**Lesson II.**—At the close of each lesson there should be a summary of the work done, and with the beginning of each a review of the main points of the last lesson. The following questions may be asked upon the last lesson. *With what were sounds made?* (With the hand, foot, and voice.) *Which sounds did we like?* (Voice sounds.) *Why?* (Because they were musical.) *What did we say we would call musical sounds?* (Tones.) *Do you think of anything else beside the voice, with which musical sounds or tones can be made?* (Piano, organ, flute, violin, fife, etc.) *What do we call these?* (Musical instruments.) *Who made them?* (Men.) *Who made the voice?* (God.) *Which is worth most, a piano or the voice?* (The voice.) *How would you use a piano?* (Carefully.) *How should you use the voice?* (Carefully.) *In singing, what kind of tones should we make?* Tones are what?

You now sing eight tones of equal length to the syllable *la*, and ask, *How many tones did I sing?* Pupils imitate. I will now make something upon the board to stand for or represent the tones we have sung, as follows:

No. 1. ● ● ● ● ● ● ● ● *What have I made?* (Dots.) *How many?* (Eight.) *How many tones did we sing?* (Eight.) *What do these dots or things stand for or represent?* (Tones.) Teacher says, the things which stand for tones we call NOTES. *What are notes?* (Things which stand for tones.) *How can you tell what a tone is?* (We can hear it.) *How can you tell what a note is?* (We can see it.) You may now write words under the notes, and they sing them neatly and distinctly, as,

No. 2. ● ● ● ● ● ● ● ●  
All with voi-ces sweet-ly sing-ing.

*We learned about what in the first lesson?* (Tones.) *What are tones?* (Musical sounds.) *What have we learned about in this lesson?* (Notes.) *What are notes?* (Things which stand for tones.)

**Lesson III.**—After reviewing, you sing two tones, one short and the other quite long, and ask:—*How many tones did I sing?* *Were they alike or different?* *How did the second differ from the first?* (It was longer.) *It took more or longer what to sing it?*

[NOTE.—The proper answer to this question is: It took more *time*. Perhaps the pupils do not answer, or some say, more *breath*, or more *voice*, either or both answers being correct. Their failure to give the answer you wish, is an indication that the question is not just what it should be, or that the way to it has not been sufficiently prepared. In those before you, the reasoning faculty is yet in infancy, and the mental food must be adapted to the power of digestion. "The measure of a pupil's information is not what the teacher can give, but what he can receive." Let us see, then, how we may prepare them to answer this question.]

*Suppose I ask you to sing a tone quickly, would you sing a long or short tone?* (A short tone.) *Why?* (Because we could sing it quicker than a long one.) *Yes, and because you could do it quickly, it would not take so much what to sing it?* (So much time.) *Then it would take more what to sing a long tone?* (More time.)

*When we sing or read, work or play, wake or sleep, what passes away?* (Time.) *How may we know how much, or how fast time passes?* (By measuring it as it passes.) *If time passes while we sing, and I ask you to sing a tone, how can I tell how long it is?* (By measuring the time it takes to sing it.) *What have we with which to measure or tell how fast time passes?* (Clocks and watches.) There may be a clock in the school-room, to the ticking of which the pupils may listen, or, you may with a pencil tap lightly on the desk or table, about as fast as the pulse beats, and ask:—*What does this sound like?* (The ticking of a clock.)

Tapping regularly, sing several tones, tapping once to each tone, and give several examples of tones of different lengths, they telling the number of taps and ticks to each. *By what did you tell the length of the tones?* (By the ticks.) *What do we call that which we take to find the length of things?* (A measure.) *Then what may we call each tick?* (A measure.) *And it takes a little what to make one tick?* (A little time.) *Then what is a measure?* (A little time.) Yes, a little time is called a MEASURE. A careful summary of the lesson should be made.

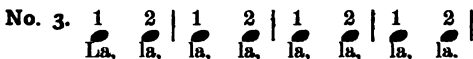
[NOTE.—The answers given above, and from time to time, are given as indicative of the idea to be reached by the pupils, which at one time or with one class may be reached by the questions given here, while with another it will be necessary to modify them somewhat. It is hoped, however, that you will seize the idea and present it in your own way, or by questions of your own framing. Depending too much upon the questions of the text-book, robs one of that magnetic power to hold and interest a class, so necessary to rapid and thorough progress.]

**Lesson IV.**—*In the last lesson we were learning how to measure what?* (Tones.) *What did we say such a measure as we need is?* (A little time.) *How much time?* (Time enough to make one tick.) *Suppose we need a measure twice as long, how much time would there be in it?* (Enough to make two ticks.) *What, then, is such a measure?* (Time enough to make two ticks.) Observe what I do now. You then count as follows:—*one, two; one, two; one, two; one, two*; counting regularly and as fast as you tapped upon the desk. *What did I do?* (Counted.) *How many times did I count one, two?* (Four times.) If we call the time it takes to make two ticks, a measure, what may we call the time it takes to count one, two? (A measure.) Then hereafter, when I speak of, or ask about a measure, I shall mean as much time as it takes to count one, two. *What is a measure?* (The time it takes to count one, two.) The pupils may count four measures. *How many counts in one measure?* (Two.) *How many in four measures?* (Eight.) Turning to the blackboard, you say: I will now represent that which we did and write: 1, 2|1, 2|1, 2|1, 2|1. *How many measures are represented?* (Four.)

*What have I made between the measures?* (Vertical lines.) These lines or marks used to separate measures, are called **BARs**. *Bars are what?* (Lines used to separate measures.) *What is a measure?* (The time it takes to count two.) *How is a measure represented?* (By the space between two bars.) The two bars at the end are called a **DOUBLE BAR**.

[NOTE.—The points of each lesson cannot be too frequently reviewed, provided the interest of the class be kept up, until the subject is thoroughly understood.]

**Lesson V.**—After a careful review of tones, notes, measures and their representation, ask the pupils to count four measures and observe what you do. Sing eight tones to about the pitch D or E, or neither very high nor low, and ask: *How many measures did you count?* (Four.) *How many tones did I sing?* (Eight.) *How many in each measure?* (Two.) Perhaps it may be well for you to repeat the example while they count, after which they sing and you count, taking care always that they are in good position and *sing smoothly*. Representing what has been done, it is as follows:



*Boys sing it alone. Girls sing it alone, or divide the school into two divisions with boys and girls in each.*

*How many measures are represented?* (Four.) *What are the vertical lines called?* (Bars.) *How is a measure represented?* (By the space between two bars.) *What have we to stand for or represent tones?* (Notes.) *What are notes?* (Things which represent tones.) *What is a measure?* (The time it takes to count one, two.)

You may now ask the pupils to count while you sing, and to raise hands if you sing wrong. Then sing to *la*, and in the last measure make a tone *two* counts long, in place of *two* tones, each *one* count long. The hands being up, you ask: *In which measure was the mistake?* (Fourth.) *What was the mistake?* (Sang a long tone instead of two short ones.) *How many did you count while I sang the last tone?* (Two.) You say: As we shall often sing tones two counts long, I will make a note in the last measure that shall stand for the long tone. It will then be thus:



You count while they sing. They may sing *la*, then these words: "See how brightly shines the sun." *For what kind of tone does the last note stand?* (Long tone.) *Then what kind of note may we call it?* (Long note.) *What kind of notes are those that stand for short tones?* (Short notes.) *How many kinds of tones have we?* (Two.) *What are they?* (Long and short tones.) *How many kinds of notes to represent them?* (Two.) *What are they?* (Long and short notes.)

Erasing from the blackboard what is written, and singing to *la* eight measures or sixteen short tones, you ask: *How many measures did I sing?* (Eight.) *Long tones or short?* (Short.) They may do the same while you count. That all may begin together, it will be well to always count one measure before beginning to sing. You now represent what you have just sung, and sing and write the words here given:

## No. 5.

1 2 | ● ● | ● ● | ● ● | ● ● | ● ● | ● ● | ● ● | ● ● | ● ● | ● ● |

Gen-tly now the snow is fall-ing, Boys and girls are gai-ly call-ing.

Clearing the blackboard, you write the following exercise, without singing it, and ask: *How many measures in the exercise? How many with long notes? How many with short notes? Let them sing this and other exercises, first with the syllable la, and afterward such words as may be set to the exercise.*

You can make the short notes with the stems on, as in the following lesson, or leave them off.

## No. 6.

1 2 | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ |

Come, dear chil-dren, leave your play, To the school-room come a - way.

The following questions may be asked upon what has already been gone over, but need not all be left until now: *What is a measure? How many parts or counts in a measure? What are bars used for? What are tones? What are the things that stand for tones called? How many measures in the last exercise? How many kinds of notes? How many counts to a short tone? How many counts to a long tone?*

**Lesson VI.**—Thus far it has been necessary for you or the pupils to count while the others are singing, since you can not count and sing at the same time. There is a way by which we may keep time when we sing, you say, and, if you will observe, you may know how it is done. Raising the right hand, with the elbow by the side, you count four measures, and when you count *one*, in each measure, make a slight *downward* motion, and when you count *two*, make an *upward* motion. Move only the *hand*, by bending the wrist, and let the motions be made with promptness. This is called *beating time*. You say, you may count and beat four measures. *How many beats in a measure? What beat to the first part of a measure? (Downward.) What beat to the second part? (Upward.) How many beats to a short tone? (One.) How many to a long tone? (Two.)* It is well to have some method by which all will act at the same time. When you say, *Position*, they are to sit up, ready for singing. When you say, *Ready*, they are to raise their right hands. They may now sing Exercises 5 and 6, beating time. In singing any exercise, remember that it is well to beat *one measure* before beginning to sing.

[NOTE.—Attention should constantly be given to the upright position of the pupils, to singing the words distinctly and neatly, and also to the kind of tones produced, whether rough and unpleasant, or soft, smooth, and pleasant. As a help in this, it will be well for you to give them an occasional example in correct pronunciation, enunciation, and smoothness of tone. It is possible that in the foregoing arrangement of lessons, some of them may contain too much for one lesson, in which case you can divide them. Great care should be taken in *beating time* to see that the movement of the hand is *regular*.]

A brief summary of the work of the chapter may be given, showing the points of the several lessons.

LESSON 1. To distinguish between sounds and call *musical sounds, tones*.

LESSON 2. To represent tones by characters called *notes*.

LESSON 3. To show the necessity for and define a *measure*.

LESSON 4. To represent measures, making it necessary to use *bars*.

LESSON 5. To represent long tones by long notes.

LESSON 6. To measure time by *beats*, as well as *counts*.

## CHAPTER II.

In the first chapter we were considering tones only with reference to one of their differences, that of *length*, computing, calculating or estimating it by *measures*, and representing it by *notes*. If variety in music consisted only in variety in the *length* of tones, we should soon tire of its monotony, but happily, there are other differences, one of which we come now to consider.

**Lesson VII.**—Asking them to observe what you are about to do, you sing several tones of equal length, and ask: *Were the tones alike or different?* (Alike.) You then ask them to raise hands if they hear you sing a tone that differs from the others in any respect. Then, singing several tones, you sing one *higher* than the rest. The hands being raised, you ask them to listen again, so as to be able to tell you in what the difference consists, and then, singing the first two tones of the scale, you ask: *Were the tones alike or different?* (Different.) *How did the second tone differ from the first?* (Higher.) *The first from the second?* (Lower.) Giving the example again, you ask them to sing the *low* tone, the *high* tone, repeating your example if they do not succeed very well.

You may now say, that it will be well to have *names* for the tones you have just learned to sing, and we will call the name of the *low* tone *one*, and the name of the *high* tone *two*.

Sing the tone named *one*. Sing the tone named *two*. Repeat many times. You then sing them to different syllables or words, and ask them to tell their names, whether *one* or *two*.

*What are the names of the tones we have just learned?* *How does the tone named two differ from the tone named one?* (Higher.) *One from two?* (Lower.) *What other difference have we found in tones?* (Some short and some long.) *With what did we represent such tones?* (With short and long notes.) *What difference have we now found in tones?* (Some low and some high.)

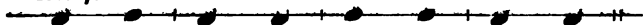
**Lesson VIII.**—You may now let some object, as the table, desk, book, etc., stand for or represent the tone *one*, and some other object the tone *two*. Then ask them to sing the tones as you point to the objects representing them. Or, a convenient way is to place the hand in such a position, with two fingers open, as that one finger shall be above the other, the lower representing the tone *one* (or low tone), and the upper the tone *two* (or high tone), and then let them sing as you point. You ask: *Do notes represent low and high tones, or long and short tones?* (Long and short tones.) I will now make something which shall stand for *low* and *high* tones; and, turning to the blackboard, you draw a horizontal line, about a yard in length, thus,

---

and say: We will let the *line* represent the tone *one*, and *above* the line represent the tone *two*.

They then sing the tones *one* and *two* as you point to the line and above it. Or, you might let the line stand for *two*, and *below* the line for *one*. You ask: *If we wish to sing the tone one, short or long, how can it be represented?* (With a short or long note below the line.) *If the tone two, short or long, how can it be represented?* (With a short or long note on the line.) If the pupils are able to use slates, a very good exercise is to have them write as you dictate, as, one, a short tone, two, a short tone, one short, one short, two short, two short, one short, one short. You have dictated the following exercise, which you may write on the board and they compare their work, or they may sing from their slates. Such exercises should frequently be given.

**No. 7.**



**Ask:** *How many measures are represented? How many beats or parts has each measure? How many notes in each measure? What kind of notes? (Short notes.) What is the name of the tone first represented? (One.) Why? (Because it is represented below the line.) The second tone? (Two.) Why? (Because it is represented on the line.) What beat to the first part of the measure? (Downward.) What beat to the second part? (Upward.) What is a beat? (A motion of the hand.) Of how many tones have you learned? (Two.) What are their names? (One and two.) How many kinds of notes? (Two.) What are they? (Long and short.) How many beats to a short tone? (One.) To a long tone? (Two.) For what are bars used? (To separate measures.)*

See to it that all are *beating time*, and that all sing with smooth, pleasant tones, and sit in good position. Various exercises are added, with and without words, long and short notes, by the careful singing of which, from day to day, from the blackboard or the book, the pupils will soon be able to sing with readiness the tones *one* and *two*, either long or short, beat time. etc.

**No. 8.**



Hark! the school-bell now is ringing, Quickly we will haste a - way.

**No. 9.**



**Names.** One, one, one, one, two, two, two, one, one, one, one, two, two, one.

**Beats.** Down, up, down, up, down, up, down, up, down, up, down, up, down, up, down, up.

**Ask questions about number of measures, tones in each measure, kind of notes, etc.**

**No. 10.**



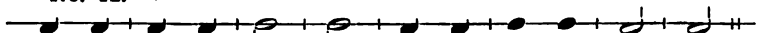
Chil - dren go, To and fro, In a mer - ry, pret - ty row.

**No. 11.**



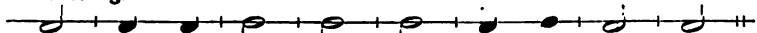
One and two, two and one, One and two, and two and one.

**No. 12.**

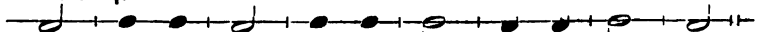


Come and join our sing - ing.    Hap - py    voic - es    ring - ing.

**No. 13.**



**No. 14.**





*What tone is represented in the first measure? In the second? What is a tone? What kind of notes in the first and second measures? What are notes? How many beats in a measure? What beat to the first part of a measure? To the second part? What is a measure? How many beats to a long tone? To a short tone? Where is the tone one represented? The tone two? What is a beat? How many measures in the last exercise?*

Observe again that the above questions are introduced here more to show the manner of a frequent review of what has gone before, than that they should be asked on any single exercise. Bear in mind the importance of moving slowly and thoroughly.

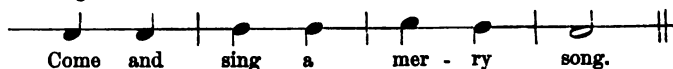
### CHAPTER III.

HAVING now reached the point where another step may properly be taken, you may do it after the following manner: You ask, *How many tones have we learned about?* (Two.) *What are their names?* (One and two.) Sing the tone *one*; the tone *two*. Tell the names of the tones as I sing them. You say: If you hear any other tone than *one* or *two*, raise your hands. You then sing to the syllable *la*, the tones *one* and *two*, several times, and then sing the next higher or *third* tone of the scale. If you find that many of the hands have not been raised, you repeat the exercise until all, or nearly all, will raise hands. Then singing the tones *one*, *two*, and *three* of the scale, you ask: *How did the new tone differ from two?* (It was higher.) *What shall be its name?* (Three.) You then ask them to sing the tones for which you call, and call in some such order as is indicated by the following figures: 1, 2, 1, 1, 2, 2, 3, 2, 1; or, 1, 1, 2, 2, 3, 2, 2, 1, 1; or, 1, 2, 2, 2, 1, 2, 1, 2, 3, 2, 2, 3, 2, 1, etc.

Place the hand, with three fingers open, in such a position as that the fingers shall be one above another, and in their order from lower to upper, let them represent the tones *one*, *two*, and *three*. Then let them sing the tones as you point to the fingers representing them. This is a convenient representation, and one that I use much, and would recommend it to all who teach children the elements of music.

You now ask: *By what do we represent the tone one?* (By the space below the line.) *The tone two?* (By the line.) *The tone three?* (By the space above the line.) *What are notes? What are tones? How many tones have we now?* (Three.) *What are their names?* You may now turn to the board and write as follows:

#### No. 15.



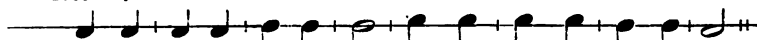
You ask: *How many measures in the exercise? What tone is represented in the first measure? The second? The third? The fourth?*

Sing to syllable *la*, and beat time; then sing the words. You may now sing to the tone *one* the syllable *Do* (pronounced *doe*); to the tone *two* sing syllable *Re* (pronounced *ray*); to the tone *three* sing syllable *Mi* (pronounced *me*). You ask: *What syllable did I sing to one?* (Do.) *What to two?* (Re.) *What to three?* (Mi.) *What is the name of tone to which I sing Do?* (One.) *The tone to which I sing Re?* (Two.) *The tone to which I sing Mi?* (Three.)

Be careful to distinguish between the *names* of tones and the *syllables* sung to the tones.

You may write the following exercise on the board:

## No. 16.



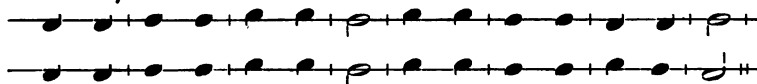
Names. One, one, one, one, two, two, two, three, three, three, three, two, two, one.

Syllables. Do, do, do, do, re, re, re, mi, mi, mi, mi, re, re, do.

Words. Soon will come the love-ly spring, And the lit - tle birds will sing.

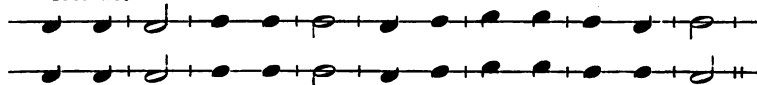
Having written the exercise, you ask: *How many measures in the exercise?* *How many beats in a measure?* *What tone in the first measure?* (One.) *What syllable do we sometimes sing to one?* *To two?* *To three?* Sing it first to syllable *la*, then to syllables *do*, *re*, *mi*, and then to the words. Bear in mind the importance of their singing *softly*, *smoothly*, and *distinctly*. The following exercises may now be taken up as they are needed, remembering to go no faster than you and your pupils can do the work well. Ask questions on each exercise.

## No. 17.



Observe that we have *sixteen* measures instead of eight, as in previous exercises.

## No. 18.

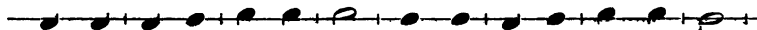


They may now learn the "Robin Song." In learning these songs, it is best for them to sing them first using the syllables, *do*, *re*, etc., only enough to give them an idea of the tune or melody, and then let them sing the words. Ask a few questions about number of measures, kind of notes, names of tones represented, etc., but as a general thing, ask more questions on the exercises.

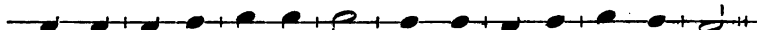
[NOTE.—Before singing a song, let the meaning of the words be well understood. Bring out any points of interest, and from the general character of the words judge whether the song should be sung *fast* or *slow*, *soft* or *loud*.

And here we might ask the teacher to remember that these little songs which seem so simple to her, are, to the pupils, what the simple stories of the readers are—adapted to their capacity and understanding, and for this reason are satisfactory to them, and also because they may learn them *themselves*. It is also well to remember that it is far more creditable to young or old to sing a simple song *well*, than a *difficult* song *indifferently*. "Whatever is worth doing at all, is worth doing *well*." Teach them, in the beginning, that, if they can not sing with care in the pronunciation of words and smooth tones, it is better *not to sing at all*. Encourage them in this, at times, by letting the *girls* sing alone, then the *boys* alone, to see who will sing the most smoothly and distinctly, or (since girls' voices are often smoother than boys' voices) a better division might be made by letting about half the number of each sing in each division.

### THE ROBIN.

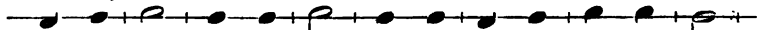


1. Yon-der in the ma-ple tree, Rob-in sings in mer-ry glee;
2. Up a-mong the branch-es green, All day long he may be seen;
3. Morn has come, and glad is he, For a nest is in the tree;
4. Crumbs he wants for ba-bies four, Throw some down by cot-tage door;
5. Let no rude boy find his nest, Qui-et let the bird-ies rest;



Much I love his joy-ful song, Hap-py is he all day long.  
 Out and in on nim-ble wing, Gay and hap-py as a king.  
 Ba-bies four are in the nest, For their breakfast he must haste.  
 Down he comes and fills his bill, Off he goes with right good will.  
 Lit-tle wings will soon be strong, Soon we'll hear their hap-py song.

#### No. 19.



#### No. 20.



[NOTE.—The teacher should be careful to distinguish between *tones*, *names* of tones and *syllables* applied to tones, and *notes* representing tones. Also, between singing by syllables, by words and by note. We sing by note when we interpret the notes, or sing from the written characters.]

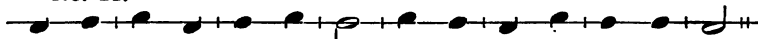
From what has been said in this and the foregoing chapters, it is hoped that the method of introducing new tones, asking questions, etc., may be so thoroughly understood, that the space remaining may nearly all be devoted to progressive exercises and songs.

## CHAPTER IV.

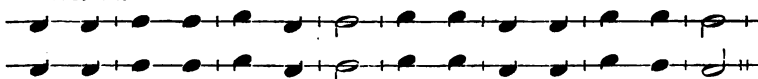
In all of the exercises thus far, we have passed from one tone to the next one *above* or *below*. The next progressive step is to pass or skip *over* the tone *two*, and preparation for it may be made in the following manner: Ask the pupils to sing the tones *one, two, three, two, one*; then ask them to sing *one* and *think of two* sounds, but not sing it, and then ask them to sing *three*; then ask as follows: Sing *one, think of two, sing three, think of two, sing one*, and repeat until they sing the tones *one* and *three* with readiness as you call for them. Or, use the three fingers, passing over the middle one. Then ask: *What tone did you skip?* (Two.) *About how many tones have you learned?* (Three.) *What are their names?* (One, two, and three.)

You are now ready for the following exercises, which you may write on the board or sing from the book. Before singing them, you will call attention to the *skips*, that the pupils may be better prepared to sing correctly.

## No. 21.

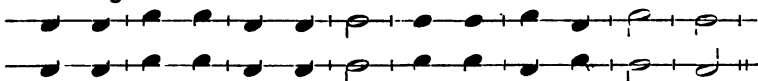


## No. 22.



Do not forget questions, position, kind of tones, etc. Beat one measure before singing.

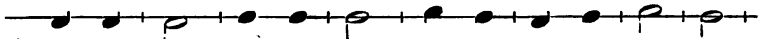
## No. 23.



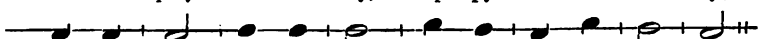
Call attention to the character of the words, and whether they should be sung softly or not.

Care should be taken that the word *lit-tle* is not sung as if spelled *lit-tul*. Ease and distinctness of pronunciation are essential.

## OUR DARLING BABY.

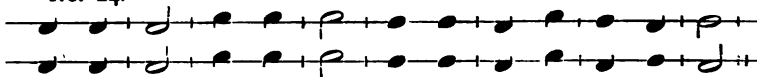


- |              |       |          |        |            |           |          |
|--------------|-------|----------|--------|------------|-----------|----------|
| 1. Cheeks of | rose, | Ti - ny  | toes,  | Has our    | lit - tle | ba - by; |
| 2. Mouth so  | fair, | Skin so  | clear, | Just as    | soft as   | may be;  |
| 3. Thee I    | love, | Sweetest | dove,  | Dar - ling | lit - tle | ba - by; |
| 4. Crow and  | play  | All the  | day,   | Hap - py   | lit - tle | ba - by; |

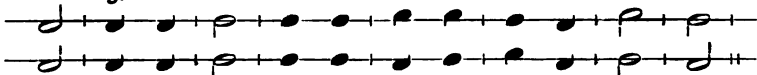


|          |       |            |         |            |               |          |
|----------|-------|------------|---------|------------|---------------|----------|
| Eyes of  | blue, | Fin - gers | too,    | Cun - ning | all as        | may be.  |
| Bon - ny | eyes, | Look - ing | wise,   | Such a     | pre - cious   | ba - by. |
| While I  | live  | Thee I'll  | give    | Kiss - es  | warm as       | may be.  |
| May your | life  | Free from  | strife, | Pure as    | 'tis to - day | be.      |

## No. 24.

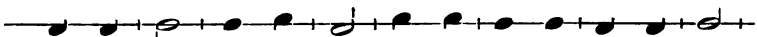


## No. 25.

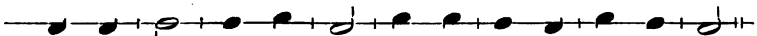


When the work of the day is over and the pupils in order ready to go home, the following song quietly and thoughtfully sung, will have a good influence. But let me urge again that no careless, drawing singing be tolerated in the school-room.

## GOOD NIGHT.



1. Now good night, now good night, Now to all a kind good night;
2. Hap-py here, day by day, Learn-ing what of good we may;
3. See the sun sinks to rest, To our homes we now make haste;
4. One will watch while we sleep, For He al-ways watch doth keep;



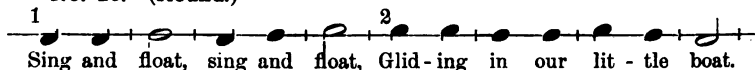
Teach-ers dear, schoolmates too, One and all, good night to you.  
 All our hearts, free and light, Sing we now good night, good night.  
 Till the morn wakes in light, Bid we all, good night, good night.  
 Soon will dawn morn-ing's light, Now to all, good night, good night.

Exercises like the following are of interest and require care and precision in time and tune.

Divide the school into two divisions, and let the *first* division begin the exercise, and when they have sung *four* measures, or to the figure 2, the *second* division may begin at the *beginning*, and thus the two divisions will be four measures apart. It should not be undertaken *in parts*, until all have sung it together several times and become familiar with it. Sing it through more or less times without stopping.

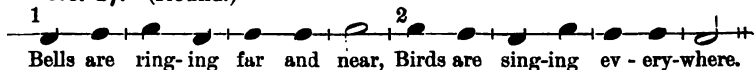
Such exercises are called *Rounds*.

## No. 26. (Round.)



Sing and float, sing and float, Glid-ing in our lit-tle boat.

## No. 27. (Round.)



Bells are ring-ing far and near, Birds are sing-ing ev-ery-where.

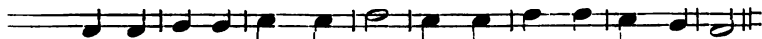
## CHAPTER V.

You must not forget frequent reviews of your work, both by singing the exercises and reviewing the instruction on tones, notes, measures, names of tones, syllables, beating time, etc. Supposing that the work, thus far, has been well done, we are prepared for the next step, which is the introduction of a new tone, or the tone *four* of the scale.

You ask: *About how many tones have you learned? What are their names?* Sing the tone *one*. The tone *two*. The tone *three*. Name the tones as I sing them. If you hear me sing a tone differing from either *one*, *two* or *three*, you may raise hands. When singing in this way, you should use the syllable *la*. You then sing the tones indicated by the following figures: 1, 2, 3, 2, 1, 1, 2, 2, 3, 3, 4. If at this point the hands are not raised, you may repeat the example until all observe the new tone, and then ask: *How did the new tone differ from three?* (It was higher.) *What shall we name it?* (Four.) To the tone *four* we sing the syllable *fa* (pronounced as the first syllable in *fa-ther*.) Then ask them to sing, and call for the tones in some such order as the following, remembering that only the skips *one* to *three*, and *three* to *one* are known: 1, 2, 3, 2, 1, 2, 3, 4, 3, 2, 1, 1, 3, 3, 4, 4, 3, 2, 1; or, 1, 3, 1, 2, 3, 4, 3, 1, 1, 2, 2, 3, 3, 4, 4, 3, 3, 1, 1, etc. Then let the *four* fingers of the hand represent the tones, and they sing as you point. Keeping in mind that the object is to make them as familiar with the tones as possible, and to keep them *interested*, you may devise other plans.

*Where is the tone one represented?* (Below the line.) *The tone two?* (On the line.) *The tone three?* (Above the line.) *The tone four?* (Draw another line.) *What syllable do we sing to four?* (Fa.) You then write the following exercise:

## No. 28.

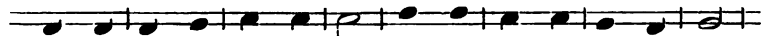


Names. One, one, two, two, three, three, four, three, three, four, four, three, two, one.  
Syllables. Do, do, re, re, mi, mi, fa, mi, mi, fa, fa, mi, re, do.

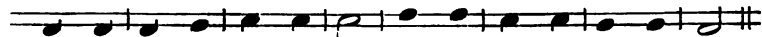
## No. 29.



## NEVER LATE AT SCHOOL.



1. Mam-ma, see, 'tis half-past eight, I must haste, or I'll be late;
2. If I tar-ry here too long, I shall miss the morn-ing song;
3. Day by day I spell and read, And my teach-er try to heed;



Teach-er says, make this your rule, Nev-er to be late at school.  
Give me, please, my book and slate, Haste I'll make, and not be late.  
Bright-est schol-ars, as a rule, Nev-er come too late to school.



## EVENING HYMN. (Devotional.)



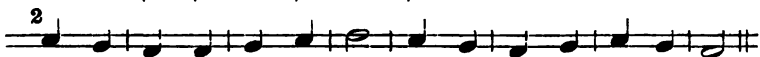
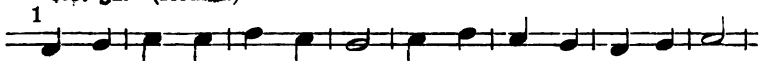
1. Heavenly Fa-ther, wilt thou hear me; Bless thy lit-tle lambs to-night;
2. All this day thy hand has led me, And I thank thee for thy care;
3. Let my sins be all for-giv-en, Bless the friends I love so well;



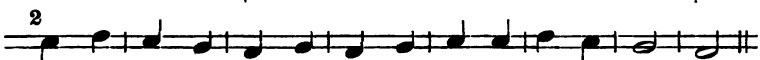
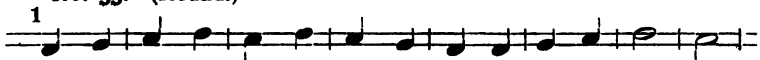
Through the darkness be thou near me, Watch my sleep till morning light.  
 Thou hast clothed me, warmed me, fed me; Wilt thou hear my eve-ning prayer.  
 Take me, when I die, to heav-en, Hap-py there with thee to dwell.

Before singing Rounds *in parts*, they must be *well learned*, to avoid the possibility of mis-takes. If much time is needed to learn these rounds in parts, it may be well to pass them for the present and return to them.

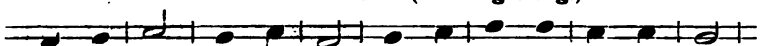
## No. 32. (Round.)



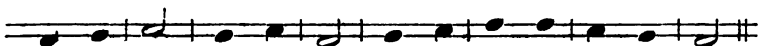
## No. 33. (Round.)



## LITTLE EYES. (Morning Song.)



1. Lit-tle eyes, lit-tle eyes, O-pen with the morn-ing light,
2. Lit-tle heart, lit-tle heart, Full of laugh-ter, full of glee,
3. Lit-tle hands, lit-tle hands, Bus-y with the kite or doll,
4. Lit-tle feet, lit-tle feet, Soft your pat-ter, light your load,



Up-ward look, up-ward look, Heav-en's morn is al-ways bright.  
 Beat with love, beat with love, For the Lord, who bless-es thee.  
 Learn ye may, work or play, Dai-ly to do good to all.  
 Do not stray, keep the way, Walk the straight and nar-row road.

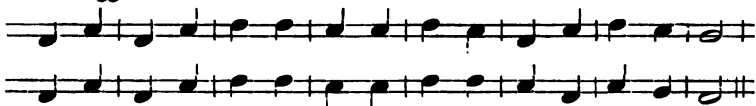
(Proc. No. 1—Sig. 2.)



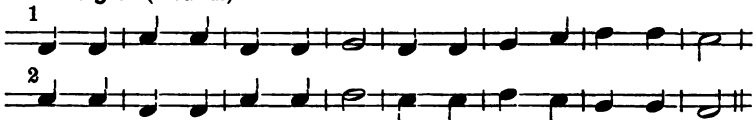
## No. 34.



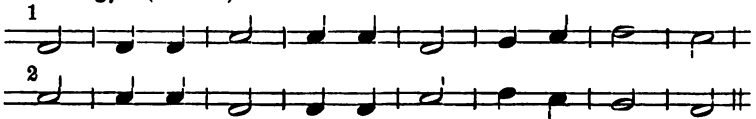
## No. 35.



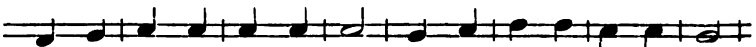
## No. 36. (Round.)



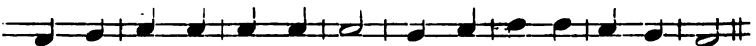
## No. 37. (Round.)



## BABY BELLE.

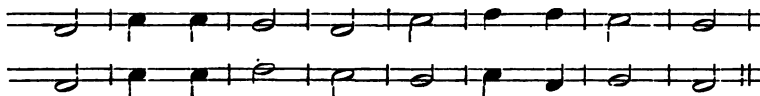


1. Ba - by in her lit - tle cart, Dol - ly sit - ting by her side;  
 2. Rov - er har - nessed for the horse, What a good, old, faith - ful dog!  
 3. Char - lie walks a - long be - side, See him with his nice, new whip;  
 4. How these dar - ling lit - tle ones Run and frolic all the day,



Dar - ling lit - tle Ba - by Belle, Hav - ing such a mer - ry ride.  
 When Miss Ba - by wants to ride, Then he gen - tly on will jog.  
 Su - sie on the oth - er side, She is lead - ing lit - tle Trip.  
 Know - ing not how ver - y soon Childhood hours will pass a - way.

## No. 38.



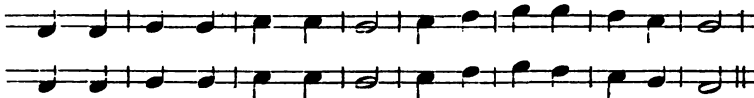
## CHAPTER VI.

WITH the introduction of each new tone, a greater variety is afforded in the exercises ; but this variety is not needed until the pupils have passed through the necessary stages or steps to reach it. Carefully avoid, therefore, giving them the impression that their songs with *three* tones are *not* songs, but by calling their attention to smoothness of tone, distinctness in enunciation and pronunciation, etc., show them the importance of making the *most* of what they have.

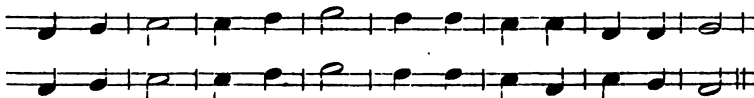
The next tone is now in order, and may be introduced in the following manner : Singing the tones indicated by the following figures, you ask them to give their names, and raise their hands if they hear a *different* tone : 1, 2, 3, 2, 3, 2, 1, 2, 3, 4, 3, 3, 2, 2, 1, 1, 2, 2, 3, 3, 4, 4, 5, at which point the hands will be raised ; but if *not*, you have only to repeat, being careful that they are attending to what you are doing. You ask : *How does the new tone differ from four ?* (Higher.) *What, then, shall be its name ?* (Five.) *How many tones have we now ? What are their names ?* You say : To *five* we sing the syllable *Sol* (pronounced *sole*). *What syllable do we sing to one ? To two ?* etc. *Where shall we represent five ?* (Above the second line.)

I recommend the frequent use of the fingers as representatives of the tones, as heretofore indicated, and now, with *five* tones, we use all the fingers and thumb of the hand. My lessons with children are comparatively few in which I do not have a *finger* exercise, longer or shorter, as the case may be. Repetition of questions, such as have already been asked, are omitted for want of room, but the teacher must not forget them.

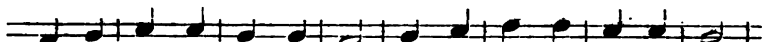
## No. 39.



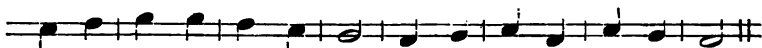
## No. 40.



## PUSSY GRAY.

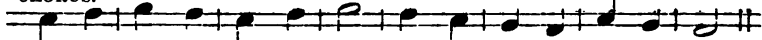


1. Pus-sy Gray, O come and play, Don't be sleep-ing all the day;  
 2. To the gar-den let us go, Let us scain-per to and fro,  
 3. Come, and climb the trees with me, Make the wrens and rob-ins flee;



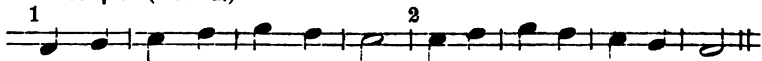
All my morn-ing work is done, Come, and let us have a run.  
 On the grav-el walks so clean, 'Midst the li-lacs fresh and green.  
 But their young we will not harm Though we cause them some a-larm.

## CHORUS.



Pus-sy Gray, O come and play, Don't be sleep-ing all the day.

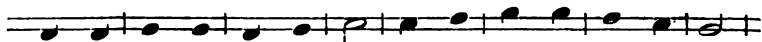
## No. 41. (Round.)



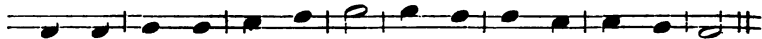
## No. 42. (Round.)



## THE SUMMER RAIN.

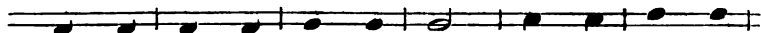


1. Pat-ter, pat-ter comes the rain, Tap-ping at my win-dow pane,  
 2. Pat-ter, pat-ter in the street, Mak-ing mu-sic low and sweet;  
 3. See it com-ing down the hill, In a lit-tle spark-ling rill,  
 4. Much I love the gen-tle rain, Tap-ping at my win-dow pane;

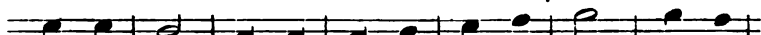


On the roof, and on the ground, Pat-ter, pat-ter all a-round.  
 To the fields of wav-ing grain, Wel-come is the sum-mer rain.  
 Leap-ing, laugh-ing, bright and gay, Pleasant words it seems to say.  
 Mak-ing bright each tree and flower, In the wood and gar-den bower.

## EXERCISE SONG.



1. <sup>1</sup>This is east, and <sup>2</sup>this way west ; Soon I'll learn to  
 2. <sup>3</sup>Here's my nose, and <sup>4</sup>here my eyes ; Don't you think I'm  
 3. <sup>5</sup>This my right hand is, you see ; <sup>6</sup>This my left, as  
 4. <sup>7</sup>These my hands are, neat and clean, Nev - er strik - ing



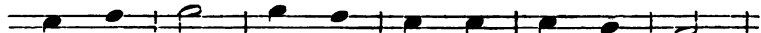
say the rest ; <sup>8</sup>This is high, and <sup>9</sup>this is low, On - ly  
 get - ting wise ? <sup>10</sup>Now my eyes wide o - pen keep, <sup>11</sup>Shut them  
 all a - gree ; <sup>12</sup>O - ver - head I raise them high, <sup>13</sup>Clap, clap,  
 should be seen ; <sup>14</sup>Now I fold my arms up so, To my



see how much I know. <sup>15</sup>This is nar - row, <sup>16</sup>this is wide,  
 when I go to sleep. <sup>17</sup>Here's my mouth, and <sup>18</sup>here my chin,  
 clap, I let them fly. If a la - dy in the street,  
 seat I soon will go. One thing more I want to tell,



Some - thing else I know be - side ; <sup>19</sup>Down is where my  
 Soon to read I shall be - gin ; <sup>20</sup>Ears I have, as  
 Or my teach - er I do meet, <sup>21</sup>From my head my  
 Which you do not know so well, I am nei - ther



feet you see, <sup>22</sup>Up is where my head should be.  
 you can see, Of much use they are to me.  
 cap I take, And a <sup>23</sup>bow like this I make.  
 great nor tall, Six years old I am, that's all.

1 Pointing east.

2 Pointing west.

3 Right hand high.

4 Left hand low.

5 Hands placed nearly together.

6 Hands farther apart.

7 Pointing down.

8 Pointing up.

9 Taking hold of nose.

10 Both hands at the eyes.

11 Open eyes wide.

12 Shut the eyes.

13 Pointing to mouth.

14 Taking hold of chin.

15 Taking hold of ears.

16 Raising right hand.

17 Raising left hand.

18 Raising hands over the head.

19 Clap three times.

20 Motion as if taking off the cap.

21 All bow together.

22 Raise hands and turn them

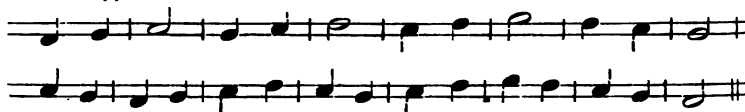
round.

23 Fold the arms.

## No. 43.



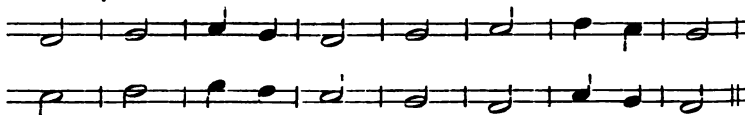
## No. 44.



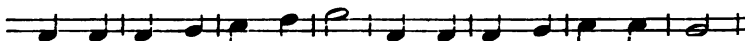
## No. 45.



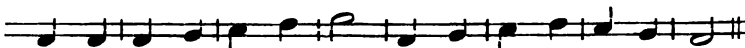
## No. 46.



## A CHILD'S THOUGHT.



1. I am but a lit - tle child, Ver - y weak and ver - y small;
2. He who made all things be - low, Guards His chil-dren day by day,
3. Since He made me and doth give All the bless-ings I re - ceive,
4. If I love and serve Him here, He will teach me, guard me, guide;



Not too weak or small to love Him who made me, God of all.  
 Watches o'er them thro' the night, And will guide them lest they stray.  
 How ought I His praise to sing, While He suf - fers me to live.  
 Take me to His home on high, Where I ev - er shall a - bide.

It is sometimes the case that we want to sing a tone *four beats long*, and such a tone is represented by *two long notes*, with a little mark under or over them, called a *rit.*, as in the following exercise:

## No. 47.

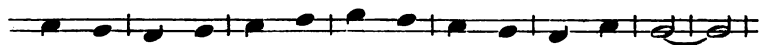


Thus far the exercises have always begun with the tone *one*. Hereafter we may sometimes want to begin with *three* or *five*, in which case the pupils must first know how the tones *one* and *two* sound, in order to sing *three*. Remember the finger exercise to help them to become familiar with the tones.

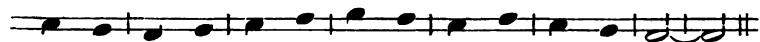
## No. 48.



## THE LITTLE LAMBKINS.



1. See the pret-ty lamb-kins gam-bol, How they frisk and run,
2. See them in the mead-ow yon-der, By the sparkling rill,
3. Lambkins, much I love to see you, As you skip a - way;
4. Day by day I would be striv-ing, To be kind and true;

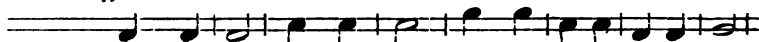


Back and forth, with feet so nim-ble, Full of life and fun.  
 Jump-ing, skip-ping, as they wan-der, Now up - on the hill.  
 I will try to be more like you, Gen-tle in my play.  
 Ev - er lov - ing, ev - er liv - ing, Some good work to do.

## CHAPTER VII.

HAVING introduced five tones and the skips from *one* to *three*, and *three* to *one*, you may now proceed to introduce the next easiest *skips*, which are from *three* to *five*, *five* to *three*, and *five* to *one*. You may prepare for it by asking the pupils to sing the tones for which you call, and then call for the tones indicated by the following figures: 1, 2, 3, 4, 5, 4, 3, 2, 1, think of 2, sing 3, think of 2, sing 1, think of 2, sing 3, think of 4, sing 5, think of 4, sing 3, sing 1, 1, 1, 1, 3, 3, 3, 3, 5, 5, 5, 5, 3, 3, 3, 3, 1, 1, 2, 3, 5, 5, 3, 3, 1, 3, 5, 3, 1, 3, 5, 5, 1, etc. Or, instead of calling the tones by name, you can ask them to sing as you point to the fingers. An excellent practice for them is to *name* the tones as you sing them. When you have given them sufficient practice by calling for the tones, to lead you to believe that they can sing from the representations of tones, or notes, you may write the following exercise on the board, asking in which measures the *skips* occur, and what they are. An occasional useful exercise is for the teacher to select some easy exercise in the book: and sing it, one or two measures at a time, asking the pupils to represent what is sung upon their slates. When written it should agree with the one selected. Some will do this more readily than others, but encourage those who do not succeed very well at first.

## No. 49.

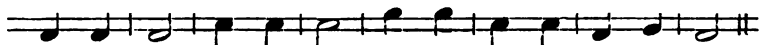


Names of tones. One, one, one, three, three, three, five, five, etc.

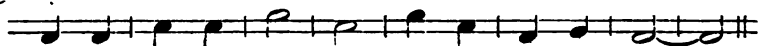
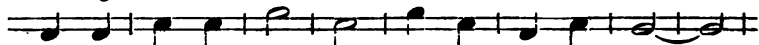
Syllables. Do, do, do, mi, mi, sol, sol, etc.

Names of notes. Short, short, long, short, short, long, short, short, etc.

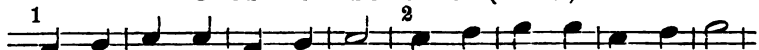
Beats. Down, up, down, up, down, up, down, up, down, up, etc.



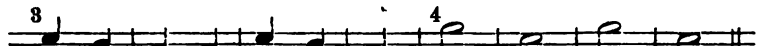
## No. 50.



## CLOSE OF SCHOOL. (Round.)

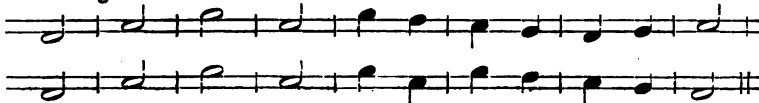


School is o - ver, work is done, Night is slow - ly com - ing on;



Sweet - ly sleep till morn - ing light, Good night, good night.

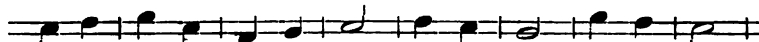
## No. 51.



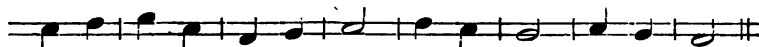
## No. 52. (Round.)



## THE FLOWER GIRL.

*(May be sung by a little Girl.)*

1. Here are flow-ers fresh and fair; Who will buy, who will buy?  
 2. Ro-ses red and vi-olets blue; Who will buy, who will buy?  
 3. Fair-est lil-lies, pure and white; Who will buy, who will buy?  
 4. Moth-er dear is all a-lone; Who will buy, who will buy?

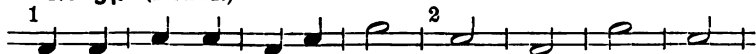


- Sweet-est treas-ures, rich and rare; Who will buy, who will buy?  
 Pret-ty pinks, sweet williams, too; Who will buy, who will buy?  
 Tu-lips, too, and dai-sies bright; Who will buy, who will buy?  
 And the night is com-ing on; Who will buy, who will buy?

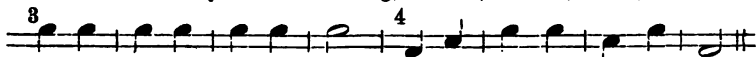
## No. 53.



## No. 54. (Round.)



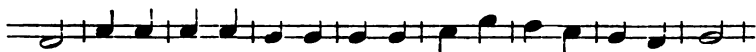
How the mer-ry bells do ring, Bim, bome, bim, bome,



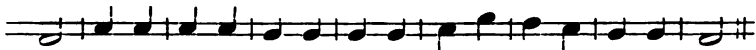
Jin-gle, jin-gle, jin-gle, jing; Ringing out from tow'r and dome.



## EVENING HÝMN.

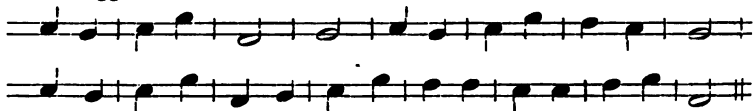


1. Lord, Thou hast kept us thro' this day And we would thank Thee for Thy care;
2. Thy love doth give us dai-ly bread, And friends who all our wants sup-ply;
3. Look down in mer-cy, and for-give What we have said or done a - miss;
4. Oh, keep us, Father, near Thy side, And guard us with Thy ten-der care;



For-give our faults in work or play, And list-en to our evening prayer.  
 And safe-ly now we rest the head, Preserved and guarded by Thine eye.  
 And help us, ev-ery day we live, To serve Thee bet-ter than in this.  
 From day to day our footsteps guide, And list-en to our evening prayer.

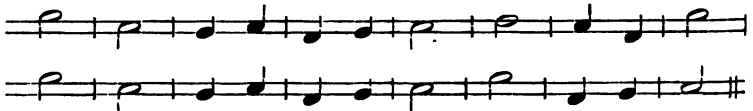
## No. 55.



## No. 56.



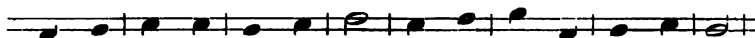
## No. 57.



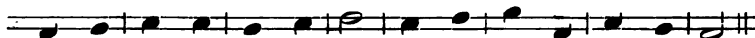
## No. 58.



## GOD IS EVER GOOD TO ME. (Devotional.)



1. Ev - 'ry lit - tle flow - er fair, Which now grow - ing up you see,
2. Ev - 'ry pret - ty lit - tle shell, You have gathered from the sea,
3. Ev - 'ry bird that flies a - long, Sings in field or for - est tree,
4. Ev - 'ry lit - tle blade of grass, On the hill - side or the lea,
5. So ought I His praise to sing, Tho' a lit - tle child I be,

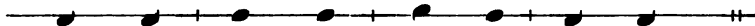


Seems to whis - per in the air, God is ev - er good to me.  
 Seems to mur - mur and to say, God is ev - er good to me.  
 Seems to war - ble in its song, God is ev - er good to me.  
 Seems but wav - ing as we pass, God is ev - er good to me.  
 He doth ev - 'ry bless - ing bring, He is ev - er good to me.

## CHAPTER VIII.

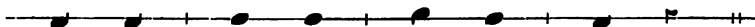
In proceeding to the next step, the following exercise may be written on the board:

## No. 59.



After the pupils have sung it, ask them to observe whether you sing it correctly or not. You then sing the exercise with but one short tone in the last measure, and if the hands are raised, you ask: *In which measure did I make a mistake?* (Fourth.) *How many tones should be sung in that measure?* (Two.) *How many did I sing?* (One.) *Which tone was left out or omitted?* (The second.) *If, sometimes when at work, you stop a little, what are you said to do?* (To rest.) So, when in singing you stop, or are silent a part of a measure, you are said to *rest*. Since, therefore, I was *silent* or *rested* in the last part of the fourth measure, I will make a mark or character which shall *represent* the silence or resting. The exercise will then be as follows:

## No. 60.



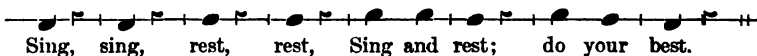
Those characters, therefore, which indicate or represent silence are called *rests*. *What are rests?* (Characters which indicate silence.) *Does the hand rest, or only the voice?* (Only the voice.) Be careful then in singing to beat time for the rests, so that you may know how long to be silent, and that the tone *before* the rest be only *one* beat long. Sing the following exercises, first using the proper syllables and then the words.

## No. 61.

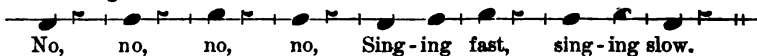


Bells do ring, Birds do sing, Soon will come the love - ly spring.

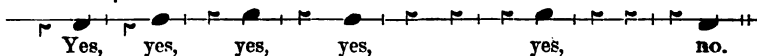
## No. 62.



## No. 63.

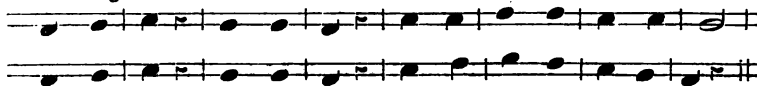


## No. 64.



The rest in the *first* part of the measure will require more care than in the *second*. Exercises 63 and 64 may be sung together, but care should be taken that the rests in each are carefully observed.

## No. 65.

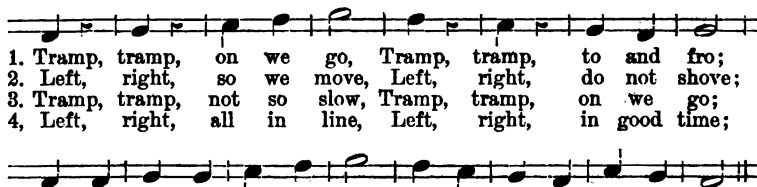


## No. 66. (Round.)



Sometimes, if there is space in the school-room for an exercise in marching, it affords a pleasant change from work or study, and while marching, the following song may be sung:

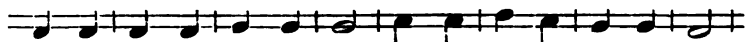
## MARCHING SONG.



1. Tramp, tramp, on we go, Tramp, tramp, to and fro;
2. Left, right, so we move, Left, right, do not shove;
3. Tramp, tramp, not so slow, Tramp, tramp, on we go;
4. Left, right, all in line, Left, right, in good time;

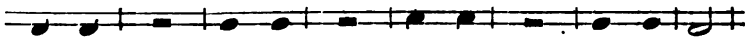
Care-ful ev-ery one must be, So that ev-ery step a-gree.  
 Heads e-rect and shoul-ders back, See that none in bear-ing lack.  
 They a-lone good sol-diers make, Who are al-ways wide a-wake.  
 Back and forth and round and round, Each in or-der al-ways found.

## No. 67.



After the pupils have sung the above exercise, you may sing it and rest in both parts of the second, fourth and sixth measures. It is represented as follows :

## No. 68.



*In exercise No. 60, you rested long enough to sing what kind of tone ? (Short tone.) What kind of rest indicates it ? (Short rest.) You rested long enough to sing what kind of tone in the last exercise ? (Long tone.) What kind of rest is needed to indicate it ? (Long rest.) What two kinds of tones have you learned about ? (Long and short.) What two kinds of notes ? What two kinds of rests ?*

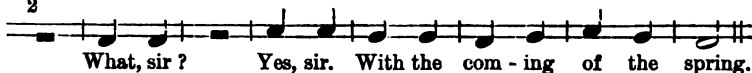
## No. 69. (Round.)

1



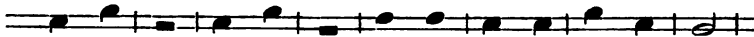
John-ny, Tell us, When the birds most sweet-ly sing ?

2

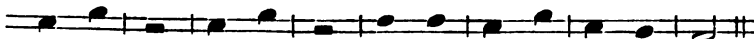


What, sir ? Yes, sir. With the com-ing of the spring.

## SPRING-TIME.

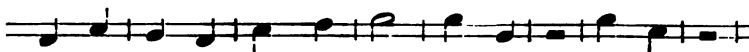


|                 |              |                                      |
|-----------------|--------------|--------------------------------------|
| 1. Spring-time, | spring-time, | Now is com-ing bright and fair;      |
| 2. List-en,     | list-en,     | Sweet-est mu-sic fills the air;      |
| 3. Hop-ping,    | hop-ping,    | Mer-ri-ly from bough to bough;       |
| 4. Lambkins,    | sport-ing,   | On the hill-side in the sun,         |
| 5. Stream-lets  | flow-ing,    | Soft-ly murm'ring as they go,        |
| 6. Wel-come,    | wel-come,    | Joy-ous spring-time bright and fair, |

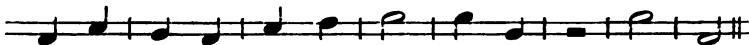


|            |             |                                  |
|------------|-------------|----------------------------------|
| Flow-ers,  | flow-ers,   | Sweet-ly springing ev-ery-where. |
| Rob-ins,   | blue-birds, | Gai-ly sing-ing ev-ery-where.    |
| Chirp-ing, | chirp-ing,  | O what joy and glad-ness now!    |
| Leap-ing,  | frisk-ing,  | How they jump and skip and run.  |
| Gen-tly    | glid-ing,   | Mak-ing mu-sic sweet and low.    |
| Bring-ing  | beau-ty,    | Joy and glad-ness ev-ery-where.  |

## THE PHEBE BIRD.



- |              |            |                    |           |           |
|--------------|------------|--------------------|-----------|-----------|
| 1. Lit - tle | bird - ie, | what's your name?  | Phe - be, | Phe - be, |
| 2. Lit - tle | bird - ie, | where's your nest? | Phe - be, | Phe - be, |
| 3. Lit - tle | bird - ie, | do you fear,       | Phe - be, | Phe - be, |
| 4. Lit - tle | bird - ie. | sing a - way,      | Phe - be, | Phe - be, |
| 5. When the  | sum - mer  | time is o'er,      | Phe - be, | Phe - be, |



- |          |           |             |       |           |           |
|----------|-----------|-------------|-------|-----------|-----------|
| Will you | tell me   | whence you  | came? | Phe - be, | Phe - be. |
| Is your  | lit - tle | mate at     | rest? | Phe - be, | Phe - be. |
| When you | see me    | com - ing   | near? | Phe - be, | Phe - be. |
| Hap - py | as the    | live - long | day;  | Phe - be, | Phe - be. |
| I shall  | hear your | voice no    | more; | Phe - be, | Phe - be. |

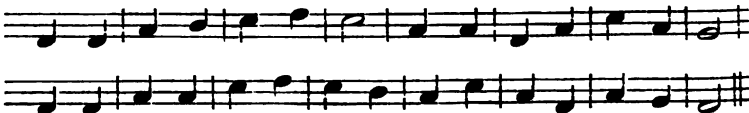
## CHAPTER IX.

THE next step in order is the introduction of the tone *six*; but enough has already been said in previous chapters to need no space here as to the proper manner to proceed. *Three lines* will now be needed. To the tone *six* we sing the syllable *la*.

## No. 70.



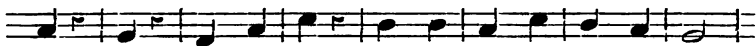
## No. 71.



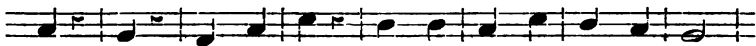
## No. 72.



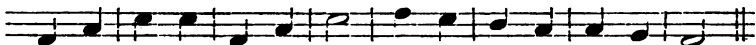
## PAPA'S WATCH.



1. Tick, tick, tick, tick, tick, Says the watch to lit - tle May;  
 2. Tick, tick, tick, tick, tick, Tell me what it seems to say;

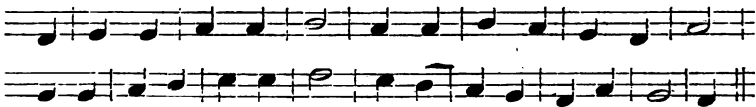


Tick, tick, tick, tick, tick, As it goes on day by day,  
 Tick, tick, tick, tick, tick, Swift the mo-ments pass a - way;



It will nei-ther stop nor stay, All the night and all the day.  
 Waste them not, but try to learn;—Moments past can ne'er re - turn.

## No. 73.

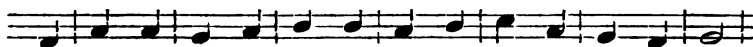


You will observe that the above exercise begins with the *last* part of the measure, or the *upward* beat. Begin after *three* beats, as, *down, up, down*, and with the *upward* beat sing the first tone. *With which part of the measure does the exercise begin?* (Second.) *With which beat?* (Upward.)

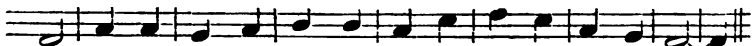
## No. 74.



## UP EARLY.

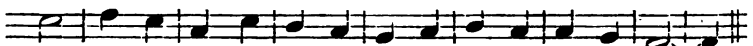
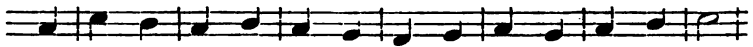


1. The lit - tle birds are wide a - wake, So ear - ly in the morn,
2. To hear the lit - tle spar-row say, "O dear! 'tis hard-ly light!
3. They hop out of their lit - tle nest, So co - sy and so warm,
4. And now, my pet, run find mam-ma, And whis-per in her ear,

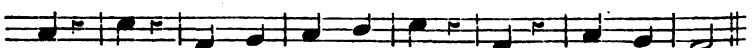
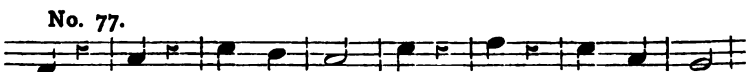
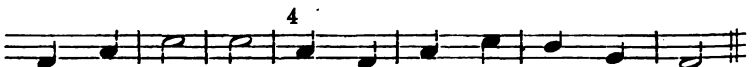
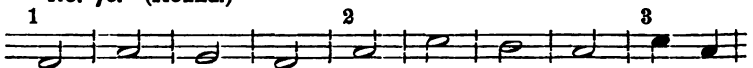


Just think how fun - ny it would be To see the Rob-ins yawn.  
 Mam-ma, I want to sleep some more!" 't would make you laugh outright.  
 And sing their mer - ry morn-ing song In sun-shine or in storm.  
 That when she wakes *her* bird - ie up, It will be sure to hear.

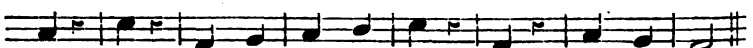
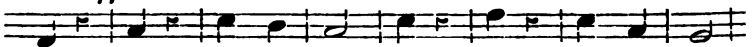
## No. 75.



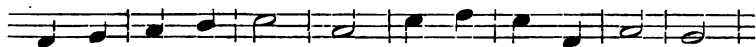
## No. 76. (Round.)



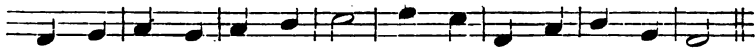
## No. 77.



## ONE IS EVER NEAR US. (Devotional.)

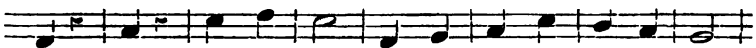


1. One there is so near us, He can al-ways hear us,  
 2. When the sun is shin - ing, When the day's de - clin - ing,  
 3. In the meadows play - ing, School-bell's call o - bey - ing;  
 4. When so gent - ly sleep - ing, He kind watch is keep - ing;

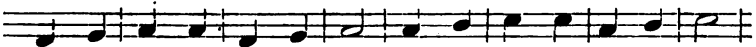


He can see us when we play, He is near us all the day.  
 When the night is draw - ing nigh, He can see us from on high.  
 In our school or in our play, He is watch - ing us al - way.  
 Hour by hour and day by day, He doth guard us on our way.

## THE RAIN, WIND AND SNOW.



1. Rain, rain! A - pril rain! Bring the flow - ers back a - gain,  
 2. Wind, wind! Au - tumn wind! He the leaf - less trees has thinned,  
 3. Snow, snow! pure white snow! O'er the field thy cov'-ring strew;  
 4. Rain, wind, snow,—all three, Each in turn shall wel-come be;



Yel - low cow-slip, vio - lets blue, But - ter - cups and dai - sies too.  
 Loud - ly doth he roar and shout: Bar the door and keep him out.  
 Cov - er up the seed so warm, Thro' the win - ter safe from harm.  
 Each and all in turn are sent, On the earth with good in - tent.



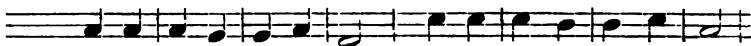
Rain, rain! A - pril rain! Bring the flow - ers back a - gain.  
 Wind, wind! Au - tumn wind! He the leaf - less trees has thinned.  
 Snow, snow! pure white snow! O'er the field thy cov'-ring strew.  
 Rain, wind, snow,—all three! Each in turn shall wel-come be.

(Prog. No. 1—Sig. 3.)

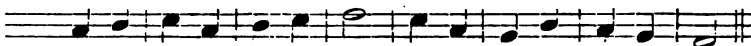


## THE WALK.

*This may be sung by two boys or girls, all joining in the last verse.*

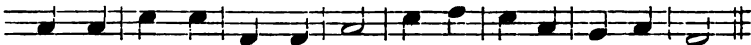
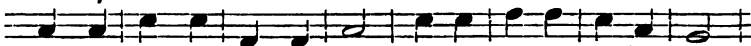


1st Voice. I've been walking on the hill, 2d Voice. I've been walking by the mill;  
 1st " I have seen the sun's first rays Set the hill-tops in a blaze,  
 2d " I have seen the flow-ers gay Ope their eyes to greet the day;  
 1st " I have heard the for-est trees Rus-tle in the ear-ly breeze;  
 2d " I have heard the murmur sweet When the grass and brook-let meet,  
 All. "God is good," the hill-tops cry, And the val-leys make re-ply.

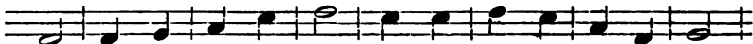


Both. Let us tell what we have seen Beau-ti-ful, where we have been.  
 Gild the church-spire on the hill, Earth with light and beau-ty fill.  
 And the sky-lark gai-ly rise T'wards the glorious morning skies.  
 And the voic-es of the wood All were say-ing, "God is good."  
 Sing-ing sweet-ly on their way, "God is good," the wa-ters say.  
 Let us serve Him day by day, Who doth guard us day by day.

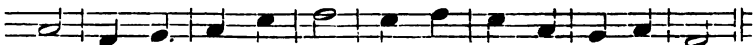
## No. 78.



## MAGGIE AND HER LAMB.



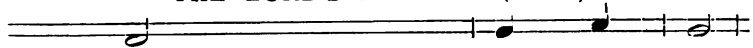
1. This lit-tle lamb is Dol-lie, That feeds up-on the green;  
 2. This lit-tle girl is Mag-gie, They call her Mag-gie Roe;  
 3. This lamb, is dear to Mag-gie, And al-ways must she go,  
 4. Sweet lamb so pure and gen-tle, I would be gen-tle too;  
 5. Down in a fair green mead-ow, Where pret-ty flow-ers grow,



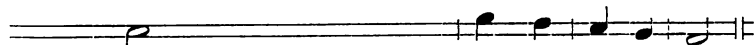
Her eyes are mild and gen-tle, Her fleece is white and clean.  
 Her home is by the stream-let, Where sil-ver wa-ters flow.  
 When her sweet steps are stray-ing, Down where the vio-lets grow.  
 I would be like dear Mag-gie, So lov-ing, kind, and true.  
 Two lit-tle lambs are stray-ing, And one is Mag-gie Roe.

In the chant, the bars indicate the number of words and syllables to be sung to each tone. No attempt should be made to beat time. The words should be sung as fast as a good reader would read them.

## THE LORD'S PRAYER. (Chant.)



|  |                 |        |
|--|-----------------|--------|
| 1. Our Father who art in heaven, .....         | hallowed be Thy | Name.  |
| 2. Give us this day our .....                  | dai - - ly      | bread. |
| 3. And lead us not into temptation, but de - - | liver us from   | evil.  |



|  |             |          |          |
|--|-------------|----------|----------|
| Thy kingdom come, Thy will be done in. ....      | earth as it | is in    | heaven.  |
| And forgive us our debts, as. ....               | we for-     | give our | debtors. |
| For thine is the kingdom, and the power, and the | glory, for- | ever. A- | men.     |

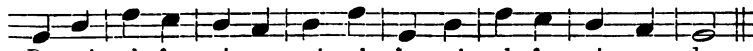
## CHAPTER X.

HERETOFORE, in all of the exercises, the tone one has been represented by the space *below* the first line. Now we may change, and let the *first line* represent *one*. Questions as to where the tones *two, three*, etc. will be represented.

## No. 79.



Syllables. Do, mi, sol, fa, mi, re, mi, mi, sol, la, la, sol, mi, re,



Do, mi, sol, fa, mi, re, mi, sol, do, mi, sol, fa, mi, re, do.

## No. 80.

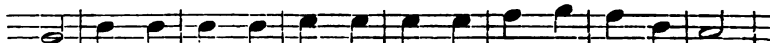



## No. 81. (Round.)

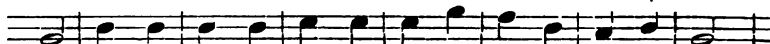


When No. 81 is well learned, it may be sung in *one, two, or four* parts, by as many divisions of the school, as are indicated by the figures.

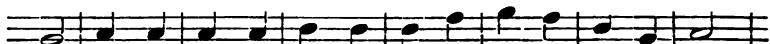
## CHARLIE AND HIS KITTY.



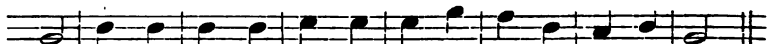
1. "Where has my lit - tle bas - ket gone?" Said Char-lie boy one day;
2. "I'll go to moth-er's room and look, Per - haps she may be there ;
3. He took the bas - ket care - ful - ly, And brought it quick-ly in,



"I guess some lit - tle boy or girl Has tak-en it a - way.  
 'Cause kit - ty likes to take a nap In moth-er's eas - y chair ;  
 And showed it to his moth-er dear, With lit - tle kit - ty in.

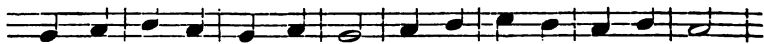


And kit - ty, too, where has she gone ? O dear! what shall I do?  
 O moth-er! moth-er! come and look! See what a lit - tle heap,  
 But lit - tle kit - ty soon a - woke, And look-ing all a - bout,

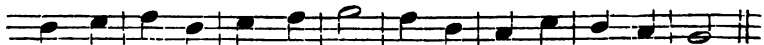


I wish I could my bas - ket find, And lit - tle kit - ty too.  
 My kit - ty's in the bas - ket here, All cud-dled down to sleep."  
 Be - gan to purr and then to stretch, And ver - y soon hopp'd out.

## LITTLE GIRL WITH EYES OF BLUE.



1. Lit - tle girl with eyes of blue, Come and tell me, tell me true,
2. Are you ear - ly in your place, With a bright and hap - py face?
3. Are you kind to all you meet, When at school or in the street?
4. And at home, my lit - tle child, Are you lov - ing, gen - tle, mild?
5. Lit - tle girl with eyes of blue, Nev - er fear to dare and do,

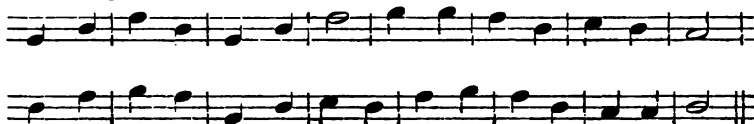


Do you love your pleas-ant school? Do you try to mind the rule?  
 Working hard and learn-ing well How to read and write and spell?  
 Is a schoolmate poor - ly clad, Do you try to make her glad?  
 In the things you say or do, Are you try-ing to be true?  
 Dare the right, and fear the wrong, Do-ing good your whole life long.

## No. 82.



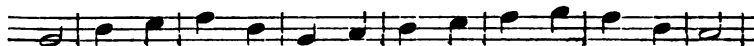
## No. 83.



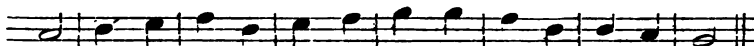
## No. 84.



## ANGRY WORDS.

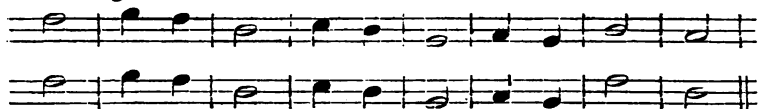


1. Two boys, one day, fell out at play, And an - gry words were said;
2. The day was bright, the morn-ing light Came stream-ing from a - bove;
3. But all was right be - fore that night, For Wil - lie went to Ned,
4. Now Wil - lie Gray once more could play, His heart was light as air,

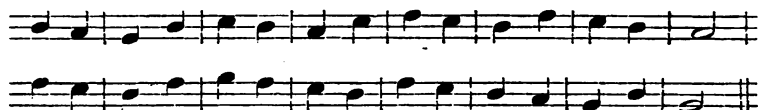


Poor Wil - lie Gray, no more could play, But stood and hung his head.  
 Poor Wil - lie Gray was sad that day, He had no one to love.  
 And own'd that he was sor - ry for The an - gry words he said.  
 The day seem'd bright with cheerful light, And sunshine ev - 'ry-where.

## No. 85.



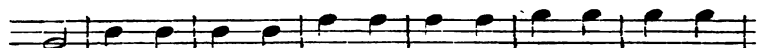
## No. 86.



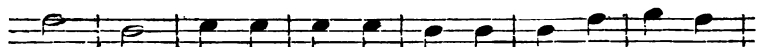
## No. 87.



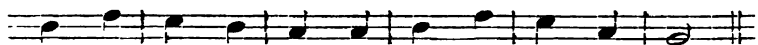
## LEARN TO PRAY.



1. Wake, lit - tle child, the morn is gay, The air is fresh and
2. Kneel down and speak the ho - ly words, God loves your sim - ple
3. And when the qui - et evening's come, And dew-drops wet the
4. Be - cause you need him night and day, To shield you with his

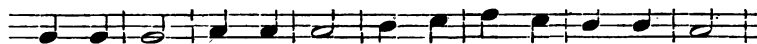


cool; But pause a - while, and kneel to pray, Be - fore you  
 prayer A - bove the sweet songs of the birds, The bleat - ing  
 sod, When bats and owls be - gin to roam, And flocks and  
 arm; To help you al - ways to do right, To feed your

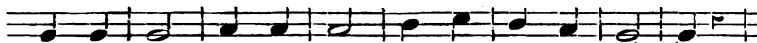


go to mer - ry play, Be - fore you go to school.  
 of the gen - tle herds, And flow'rs that scent the air.  
 herds are driv - en home—Then kneel a - gain to God.  
 soul and give it light, And keep you safe from harm.

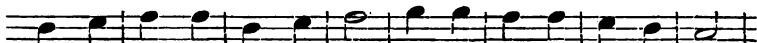
## THE FLY SONG.



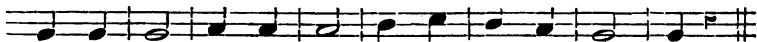
1. Ba - by bye, Here's a fly, We will watch him, you and I;  
2. Spots of red Dot his head; Rain-bows on his wings are spread!



How he crawls Up the walls, Yet he nev - er falls!  
That small speck Is his neck, See him nod and beck!



I be - lieve with those six legs, You and I could walk on eggs!  
I can show you, if you choose, Where to look to find his shoes;



There he goes On his toes, Tick - ling ba - by's nose!  
Three small pairs Made of hairs, These he al - ways wears.

3 Black and brown Is his gown,  
He can wear it upside down!  
It is laced Round his waist,  
I admire his taste!  
Pretty as his clothes are made,  
He will spoil them I'm afraid,  
If to-night He gets sight  
Of the candle light.

6 Round and round On the ground,  
On the ceiling he is found;  
Catch him? No. Let him go,  
Never hurt him so!  
Now you see his wings of silk  
Drabbled in the Baby's milk!  
Fie! oh fie! Foolish fly!  
How will you get dry!

4 In the sun Webs are spun,  
What if he gets into one?  
When it rains He complains  
On the window panes.  
Tongues to talk have you and I!  
God has given the little fly  
No such things; So he sings  
With his buzzing wings.

7 All wet flies Twist their thighs;  
So they wipe their heads and eyes,  
Cats, you know, Wash just so;  
Then their whiskers grow!  
Flies have hair too short to comb;  
Flies go all bareheaded home;  
But the gnat Wears a hat:  
Do you laugh at that?

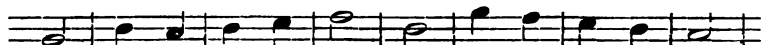
5 He can eat Bread and meat,  
There's his mouth between his feet!  
On his back Is a sack  
Like a peddler's pack.  
Does the Baby understand?  
Then the fly shall kiss her hand;  
Put a crumb On her thumb,  
May be he will come.

8 Flies can see More than we  
So how bright their eyes must be!  
Little fly, Mind your eye,  
Spiders are near by.  
For a secret I can tell,  
Spiders will not treat you well;  
Haste away, Do not stay,  
Little fly, good day!

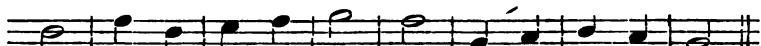
## CHAPTER XI. -

THE next step may be to learn to skip from *one to four, two to four, one to five, two to five, five to two, four to two, four to six, six to four, and three to six.* The hints in previous chapters with regard to preparing the way for skips, will show the method of procedure. If you find any difficulty with any particular skip, only work patiently, and your pupils will soon master it.

## WE CHILDREN, WEAK AND SMALL. (Devotional.)

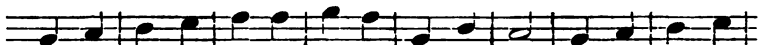


1. We chil-dren, weak and small, Our morn-ing prais-es bring,
2. He made the broad green earth, With stars be-deck'd the sky;
3. O yes, He cares for all; Each wild bird war-bling free;
4. Down from His own bright home, The dear Lord came to bring
5. He was the chil-dren's friend; His voice was sweet and mild;

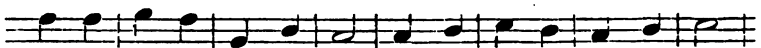


To Him who reigns o'er all, Our Sav-iour and our King.  
 And will He stoop to hear So weak a child as I?  
 Each fra-grant flow'r that blows, And He will care for me.  
 Sweet smiles of love and cheer, And chil-dren round Him sing.  
 And still He's ev-er nigh, And loves each lit-tle child.

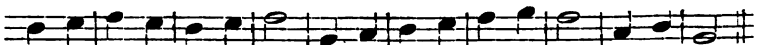
## A SONG FOR LITTLE MAY.



1. Have you heard the wa-ters sing-ing, Lit-tle May? Where the wil-lows
2. Have you heard the rob-ins sing-ing, Lit-tle One? When the ro-sy
3. All the earth is full of mu-sic, Lit-tle May! Bird and bee and

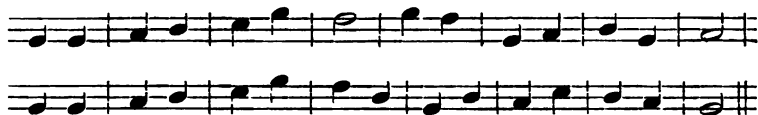


green are lean-ing O'er their way? Do you know how low and sweet,  
 day is break-ing When 'tis done? Have you heard the woo-ing breeze,  
 wa-ter sing-ing On their way. Let their sil-ver voi-ces fall



O'er the peb-bles at their feet, Are the words the waves repeat, Night and day?  
 In the blossom'd orchard trees, And the drowsy hum of bees, In the sun?  
 On the heart with happy call, "Praise the Lord who loveth all, Night and day!"

## No. 88.



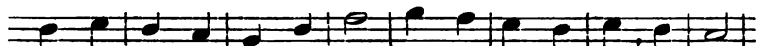
## No. 89.



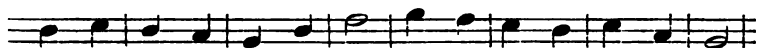
## No. 90.



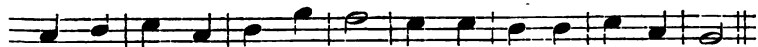
## LITTLE FEET.



1. Lit - tle feet so glad and gay, Mak - ing mu - sic all the day;
2. Oft I would be glad to know, Just what way these feet must go;
3. In my hands I press to - night, Kiss - ing them with new de - light;



Trip - ping mer - ri - ly a - long, Fill - ing all my heart with song;  
 Pray - ing that the path be fair, Bright and cheerful ev - ery - where;  
 Pray - ing that wher - e'er they go, Our dear Lord will lead them so;



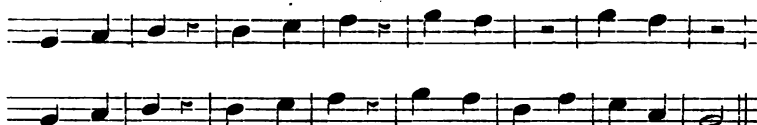
Well I love your mu - sic sweet, Pat - ter, pat - ter, lit - tle feet.  
 Blooming flow'rs their steps to greet, Pat - ter, pat - ter, lit - tle feet.  
 That they'll walk the gold - en street, Pat - ter, pat - ter, lit - tle feet.



## No. 91.



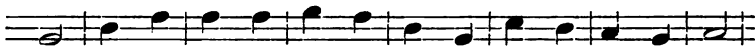
## No. 92.



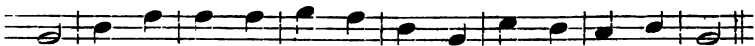
## No. 93. (Round.)



## THE SUMMER TIME.

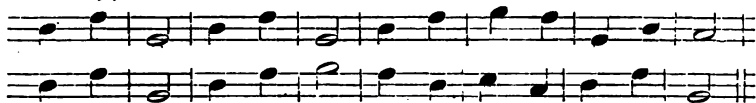


1. I love the cheer-ful sum-mer time, With all the birds and flow'rs;
2. I love to go to school and learn To read, and write, and spell;
3. I love to hear the lit - tle birds That sing a - mong the trees;
4. I love to think of Him who made These pleasant things for me,

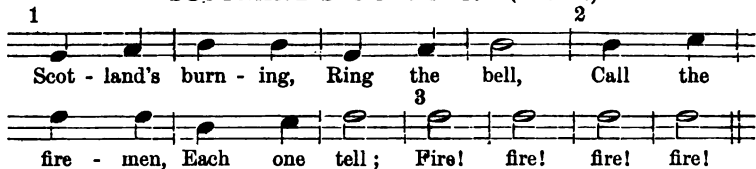


Its shin-ing garments bright and green, Its cool, re - fresh-ing show'rs.  
 I love my teacher's smile to gain, And learn my les - sons well.  
 I love the gen - tle flow-ing streams, I love the eve-ning breeze.  
 Who gives me life, and health, and strength, And eyes that I might see.

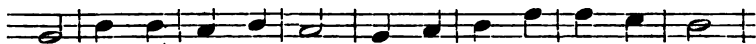
**No. 94.**



**SCOTLAND'S BURNING. (Round.)**



## THE YOUNG ROBIN.

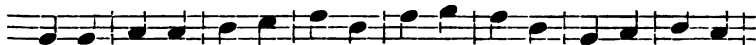


1. I am a lit - tle rob - in, Just from my co - sy nest;  
2. I'll fly where mam-ma bids me, And sing my sweet-est song;  
3. I'll take an - oth - er rob - in To be my gen - tle wife;  
4. We'll have some lit - tle bird - ies To watch with jeal - ous care,  
5. And when the cold ap - proach - es, We'll go to south-ern lands,



Of all my mam-ma's bird - ies, I think I'll be the best.  
Of praise to the Cre - a - tor, Who does my life pro - long.  
We'll build our hum - ble dwell - ing, A - part from noise and strife.  
Till they with us are a - ble To cleave the sum - mer air.  
Where snow-flakes nev - er whit - en The dry and sun - ny sands.

**GOOD NIGHT SONG.**



1. Now the qui-et shades are fall-ing, Soft-ly round each humble dwell-ing;  
2. Ho - ly an-gels round us bending, Peace on love's bright wings descend-ing;  
3. Hand in hand our path pur-su - ing, Day by day our joys re - new-ing;



Sweet our evening hymn is swelling, Schoolmates dear, good night, good night.  
With our evening worship blending, Schoolmates dear, good night, good night.  
Here our words and deeds reviewing, Schoolmates dear, good night, good night.

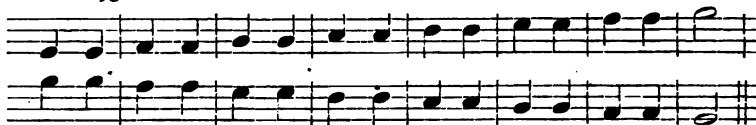
(Prog. No. 1—Sig. 8.)

## CHAPTER XII.

In the next step you may introduce the tones *seven* and *eight* of the scale. To the tone *seven* we sing the syllable *si* (pronounced *see*), and to *eight* we sing *do*. Asking how many tones they have learned about, you say: Taken together, the eight tones are called the *SCALE*. Call attention to the number of *lines* needed to represent the complete scale.

In the practice of the various tones of the scale, with the use of the fingers as their representatives, the *lower* finger may represent the tone *one*; the *space* between that finger and the next, the tone *two*; the next *higher* finger, the tone *three*, etc. See diagram in the next chapter showing the use of the fingers as tone representatives.

## No. 95.

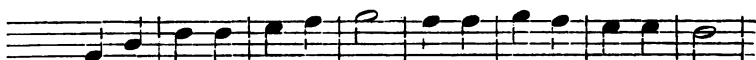


## No. 96.

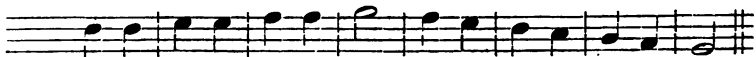


## THE SEASONS.

(The school may be divided into two divisions.)



- 1st Div. 1. Do you love the pleasant Spring, When the birds be - gin to sing?  
 " 2. Do you love the Sum-mer fair, With its flow - ers rich and rare?  
 " 3. Do you love the Autumn crown, When the leaves come falling down?  
 " 4. Do you love the Win-ter bold, With its bit - ing frost and snow;  
 All. 5. Let us thank our Fa-ther dear, For each sea - son of the year;



- 2d Div. Yes, O yes, we love the Spring, Man-y pleasures it doth bring.  
 " Yes, when days are bright and long, All seems joy-ous as a song.  
 " Yes, it brings the fruit and grain, And the nut-ting time a - gain.  
 " Yes, for Win-ter brings its share, Cheerful are its sports and rare.  
 All. Summer, Autumn, Winter, Spring, Each doth some rich blessing bring.

## No. 97.



## No. 98.



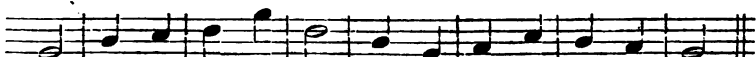
## No. 99.



## THE SINCERE BOY.



1. Since I must tell my moth - er. Of ev - ery thing I do,
2. Then I can al - ways meet her With peace - ful - ness and joy,
3. Since I must tell my Fa - ther, Who dwells in light a - bove,
4. So when I go to meet Him Be - yond this mor - tal shore,



I'll try and not be naught - y, Nor say what is not true.  
 And make her ver - y hap - py When thinking of her boy.  
 Of all my words and ac - tions, I'll lead a life of love.  
 With love He will re - ceive me To serve Him ev - er - more.

## No. 100.



## No. 101.



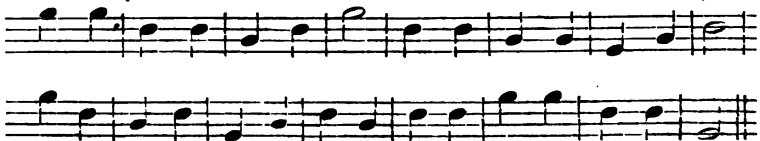
## No. 102.



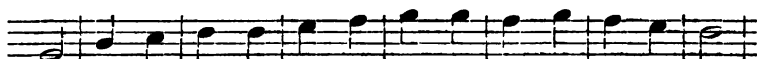
## No. 103.



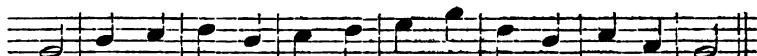
## No. 104.



## CHILD'S MORNING HYMN. (Devotional.)

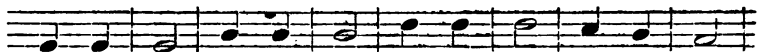


1. The morn-ing bright With ro - sy light, Has wak'd me from my sleep;  
 2. All thro' the day, I hum-bly pray, Be Thou my guard and guide;  
 3. O make my rest With-in Thy breast, Great Spir-it of all grace;

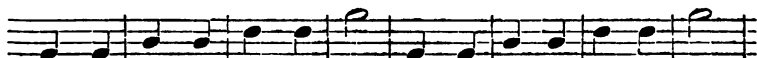


Fa - ther, I own, Thy love a - lone Thy lit - tle ones doth keep.  
 My sins for-give, And let me live, Blest Sav-iour, near Thy side.  
 Make me like Thee, Then shall I be Pre-pared to see Thy face.

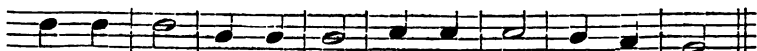
## SNOW SPORT.



1. I can hear Sounds of cheer, Bells are near, There and here—  
 2. Blow a - way, Wind - y day, I can play With my sleigh,  
 3. I can throw Balls of snow— See them go To and fro,  
 4. Down the hill Where the rill Wa - ters spill With a will,  
 5. See the snow, Fly - ing low, It must go With a blow,



Jin - gle, jin - gle, jin - gle, jing, Tin - gle, tin - gle, tin - gle, ting.  
 Slid - ing, slid - ing, slid - ing, slide, Rid - ing, rid - ing, rid - ing, ride.  
 Flit - ting, flit - ting, flit - ting, flit, Hit - ting, hit - ting, hit - ting, hit.  
 Glid - ing, glid - ing, glid - ing, glide, Guid - ing, guid - ing, guid - ing, guide.  
 Blow - ing, blow - ing, blow - ing, blow, Snow - ing, snowing, snowing, snow.



In a row, Pick - ets grow, White with snow, Blow, blow, blow.  
 O'er the white Flakes, as light As a sprite, Morn and night.  
 This and that, Knock - ing flat Char - lie's hat—"Tit for tat."  
 We will slide, We will glide, We will guide, We will ride.  
 Cheeks of rose, Fro - zen toes, Ru - by nose, Come with snows.

## CHAPTER XIII.

THE tone *one* may now be represented by the *first space*, which will necessitate a *fifth line* to represent the tone *eight*. This fact you can draw from the pupils, but I need not take space to show the method of doing it.

## No. 105.



Do, re, mi, re, mi, fa, sol, Mi, fa, sol, sol, la, si, do.



Do, do, si, la, sol, fa, mi, Mi, fa, sol, mi, re, sol, do.

The five lines and four spaces taken together, we call the **STAFF**. Each line or space is called a **DEGREE**. *How many lines in a staff? How many spaces? Then how many degrees?* Their names are indicated in the following diagram:

|          |       |            |
|----------|-------|------------|
| 5th line | _____ | 4th space. |
| 4th line | _____ | 3d space.  |
| 3d line  | _____ | 2d space.  |
| 2d line  | _____ | 1st space. |
| 1st line | _____ |            |

## No. 106.

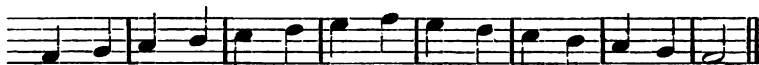


When we sing the tones of the scale in order from *one* to *eight*, we sing the **ASCENDING** scale, and from *eight* to *one*, the **DESCENDING** scale. After learning the scale, it should be sung frequently, ascending and descending, with the syllables *do, re, mi*, etc., and the syllable *la*. In fact, all through your work, you must bear in mind the importance of making your pupils thoroughly acquainted with the various tones introduced, by frequent exercises with the fingers, and naming the tones you wish them to sing.

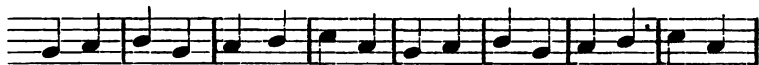
## BIRDIE AND BABY.



1. What does lit - tle bird - ie say In her nest at peep of day?  
 2. What does lit - tle ba - by say In her bed at peep of day?



Let me fly, says lit - tle bird - ie, Moth - er, let me fly a - way.  
 Ba - by says, like lit - tle bird - ie, Let me rise, and fly a - way.

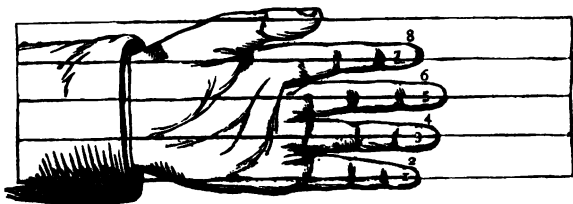


Bird - ie, rest a lit - tle long - er, Till the lit - tle wings are stronger;  
 Ba - by, sleep a lit - tle long - er, Till the lit - tle limbs are stronger;



So she rests a lit - tle long - er, Then she flies, she flies a - way.  
 If she sleeps a lit - tle long - er, Ba - by, too, shall fly a - way.

From the following diagram it will be readily seen that the fingers represent the *lines*, and the spaces between them, the *spaces* of the staff. With the right hand pointing to the little finger, the children sing *one*, between the little and third fingers, they sing *two*, to the third finger they sing *three*, and so on. Thus the teacher has *at hand* the means of giving a numberless variety of exercises, without any delay, whenever an odd moment presents itself in the routine of school duties.



(Prog. No. 1—Sig. 4.)

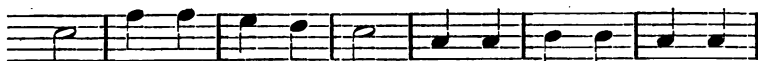


## QUESTIONS IN REVIEW.

The following questions are in the order in which the subject has been presented. The teacher, however, will take occasion to ask many other questions more or less simple upon these various points.

1. What are tones ? *Musical sounds.*
2. May tones be seen or heard ? *Heard.*
3. By what may tones be represented ? *By characters, called notes.*
4. What are notes ? *Characters which represent tones.*
5. May notes be seen, or heard ? *Seen.*
6. Of how many notes have we learned ? *Two.*
7. What are their names ? *Long and short notes.*
8. Make long and short notes.
9. What is a measure ? *A portion of time.*
10. How is a measure represented ? *By the space between two bars.*
11. What are bars ? *Lines used to separate measures.*
12. What is meant by beating time ? *Making regular motions with the hand.*
13. How many beats or parts in a measure ? *Two.*
14. What beats to the first and second parts of a measure ? *Down and up.*
15. What counts to the first and second parts of a measure ? *One and two.*
16. What kind of note represents a tone one beat long ? *A short note.*
17. What kind of note represents a tone two beats long ? *A long note.*
18. What one note fills a measure ? *A long note.*
19. What is a curved line under or over two notes called ? *A tie.*
20. What does it mean ? *That the tone should be as long as the notes indicate.*
21. What are rests ? *Signs of silence.*
22. How many kinds of rests have we learned ? *Two.*
23. What are their names ? *Short and long rests.*
24. How many beats to a long rest ? *Two.*
25. How many beats to a short rest ? *One.*
26. Make long and short rests.
27. Should we stop both beating and singing in resting, or only one ? *Only singing.*
28. Why should we continue beating time ? *That we may know how long to rest and when to sing.*
29. How many tones have we learned ?
30. What are their names ? *One, two, three, etc.*
31. What syllables are sometimes sung to them ? *Do, re, mi, etc.*
32. What are the eight tones taken together called ? *The scale.*
33. What are the lines and spaces taken together called ? *The staff.*
34. What is each line or space called ? *A degree.*
35. What is a degree ? *A line or space of the staff.*
36. How many lines in the staff ? *Five.*
37. How many spaces in the staff ? *Four.*
38. How many degrees in the staff ? *Nine.*
39. Which is the first degree of the staff ? *The first line.*
40. Which is the second degree, etc. ? *The first space, etc.*
41. Point to the staff and ask pupils to name different degrees.
42. When the first line represents one, where is two, three, etc. ?
43. When the space below the first line represents one, where is two, three, etc. ?
44. Pupils write on slates some exercise dictated by teacher.
45. When we sing the scale from one to eight, what is it called ? *The ascending scale.*
46. When we sing the scale from eight to one, what is it called ? *The descending scale.*
47. Pupils sing ascending and descending scales.

## WHAT CAN LITTLE HANDS DO?



1. O what can lit - tle hands do To please the King of
2. O what can lit - tle lips do To please the King of
3. O what can lit - tle eyes do To please the King of
4. O what can lit - tle hearts do To please the King of
5. Tho' small is all we *can* do To please the King of

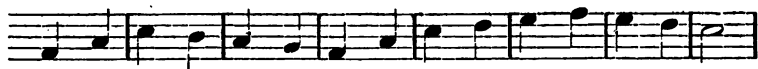


Heaven? The lit - tle hands some work may try To help the  
 Heaven? The lit - tle lips can praise and pray, And gen - tle  
 Heaven? The lit - tle eyes can up - ward look; Can learn to  
 Heaven? The hearts, if God His Spir - it send, Can love and  
 Heaven, Let hearts and hands and lips u - nite, To serve our

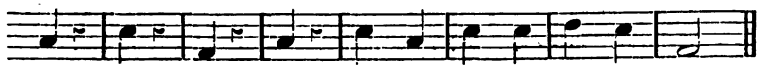
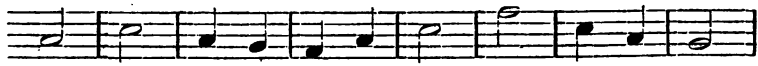


poor in mis - e - ry; Such grace to mine be given.  
 words of kind - ness say; Such grace to mine be given.  
 read God's ho - ly book; Such grace to mine be given.  
 trust their heav'n-ly Friend; Such grace to mine be given.  
 Fa - ther with de - light; Such grace to mine be given.

## No. 107.

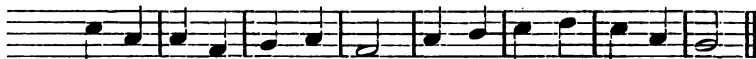


## No. 108.

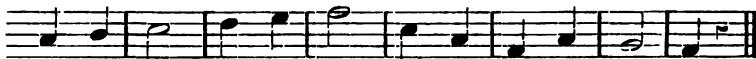


## CHRISTMAS GIFTS.

*This may be sung by five little boys or girls, the five or the whole school joining in the last verse.*

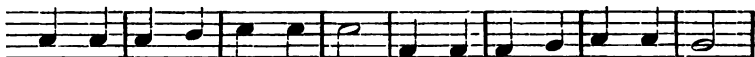


- 1st Boy. Christmas comes but once a year, And it now is al-most here;  
 2d " Let me see, what shall it be, San - ta Claus shall bring to me?  
 3d " I would like a pret - ty sled, Clean and new, and paint-ed red;  
 4th " I would like a wood - en gun, Then I think I'd have some fun;  
 5th " You may have your childish toys, They will do for lit - tle boys;  
 Chorus. Let your voic-es now ring out, Give we all a heart-y shout;

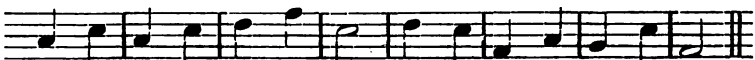


- Tell me, boys, ev - ery one, What you'd have for Christ-mas?  
 A blue box, full of blocks, I would have for Christ-mas.  
 Down the hill, swift and still, Would it glide at Christ-mas.  
 Pop, pop, pop, all would hop, From my gift at Christ-mas.  
 But for me, may I see A new book at Christ-mas.  
 Once a - gain, might and main, Three times three for Christ-mas.

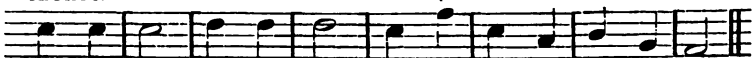
## MERRY, MERRY BOYS.



1. Char-lie loves the bright new day; Fred-die loves to shout and play;  
 2. High each flies his pret - ty kite, Soar-ing al - most out of sight;  
 3. With their hoops and balls at play, Thus they spend the bright new day;  
 4. Ev - er try - ing to be good, They are nev - er cross nor rude;

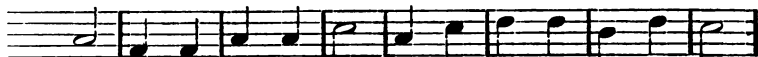


- Bus - y, bus - y as a bee, They are like the wild wind free.  
 Now with trundling hoop are seen, Roll-ing o'er the vil - lage green.  
 Till the school-bell rings the call, "Haste to school now, one and all."  
 Do not feel a-shamed to do What their mothers want them to.  
 CHORUS.

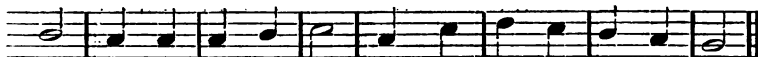


- Mer - ry boys, mer - ry boys, Mer - ry, mer - ry boys are they.

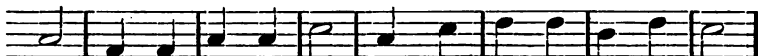
## TRUANT BENNY.



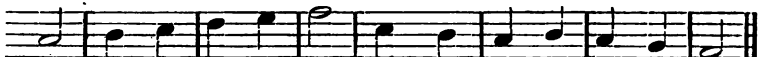
1st Boys. Good morn-ing, Cou - sin Ben - ny, Where are you go - ing, pray?  
 2d " Well, Char-lie, I am go - ing A - fish - ing in the brook;  
 1st " But, Ben - ny, tho' the mas - ter May nev - er pun - ish you,  
 2d " Well, Char-lie, you have won me; I'm sure I nev - er thought



I heard the school-bell ring - ing When I was far a - way;  
 My broth-er's on a jour - ney, And I have got his hook.  
 You'll know you have been do - ing What you've no right to do;  
 With how much fut - ure e - vil, One i - dle day is fraught.

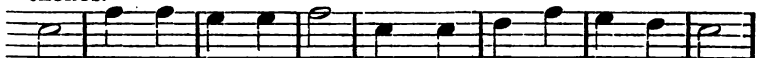


And so I ran as quick - ly As ev - er I could run,  
 I'll catch some lit - tle min - nows, And have a mer - ry day;  
 And you can - not be hap - py, For you will al - ways feel,  
 The school-bell still is ring - ing, Come, let 'us haste a - way;

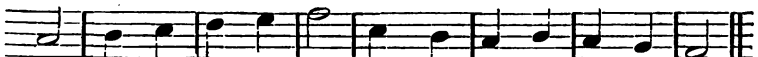


For fear that, when I en - tered, The school would be be - gun.  
 I'll nev - er tell the mas - ter That I have been at play.  
 As if he, an - y mo - ment, May know what you con - ceal.  
 I'll try to be more truth - ful And ear - nest ev - ery day.

## CHORUS.



Oh, hear the school-bell ring - ing! 'Tis call - ing one and all;  
 Oh, list - en, naughty Ben - ny! The bell is call - ing you!  
 Oh, list - en, lit - tle Ben - ny, The school-bell seems to say,  
 Oh, hear the school-bell ring - ing! 'Tis call - ing one and all;



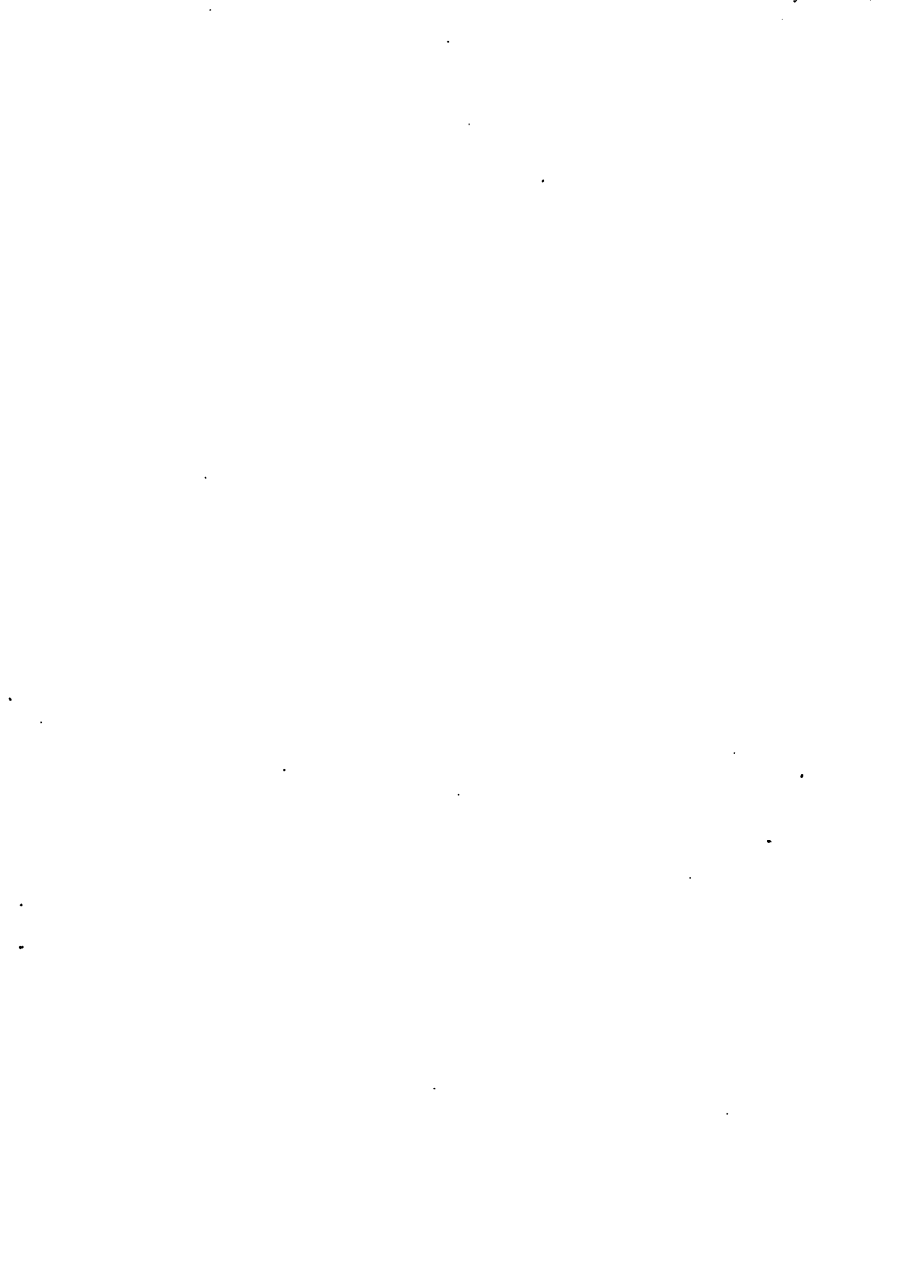
Come, lit - tle chil-dren, hast - en, O - bey its cheer-ful call.  
 You can - not long be mer - ry, Un - less you're good and true.  
 And do not hurt your con - science For one brief, i - dle day.  
 Come hast - en, lit - tle chil - dren, O - bey its cheer-ful call.

# INDEX TO SONGS.

*The Names or Initials indicate the Authors of the Words.*

|                                    |    |
|------------------------------------|----|
| A Child's Thoughts.....            | 22 |
| Angry Words.....                   | 37 |
| A Song for little May.....         | 40 |
| Baby Belle.....                    | 18 |
| Birdie and Baby.....               | 49 |
| Charlie and his Kitty.....         | 36 |
| Child's Morning Hymn.....          | 47 |
| Christmas Gifts.....               | 52 |
| Close of School (Round).....       | 24 |
| Evening Hymn.....                  | 26 |
| Evening Hymn.....                  | 17 |
| Exercise Song.....                 | 21 |
| God is ever good to me.....        | 27 |
| Good Night.....                    | 14 |
| Good Night Song.....               | 43 |
| Learn to Pray.....                 | 38 |
| Little Eyes.....                   | 17 |
| Little Feet.....                   | 41 |
| Little Girl with Eyes of blue..... | 36 |
| Maggie and her Lamb.....           | 34 |
| Marching Song.....                 | 28 |
| Merry, merry Boys.....             | 52 |
| Morning Praise.....                | 16 |
| Never late at School.....          | 15 |
| One is ever near us.....           | 33 |
| Our Darling Baby.....              | 13 |
| Papa's Watch.....                  | 31 |
| Pussy Grey.....                    | 20 |
| Spring-time.....                   | 29 |
| Snow-sport.....                    | 47 |
| Scotland's Burning (Round).....    | 43 |
| The Flower Girl.....               | 25 |
| The Fly Song.....                  | 39 |
| The Little Lambkins.....           | 23 |
| The Lord's Prayer.....             | 35 |
| The Phebe Bird.....                | 30 |
| The Rain, Wind and Snow.....       | 33 |
| The Robin.....                     | 12 |
| The Seasons.....                   | 44 |
| The Sincere Boy.....               | 45 |
| The Summer Rain.....               | 20 |
| The Summer Time.....               | 42 |
| The Walk.....                      | 34 |
| The Young Robin.....               | 43 |
| Truant Benny.....                  | 58 |
| Up early.....                      | 32 |
| We Children, weak and small.....   | 40 |
| What can little Hands do.....      | 51 |









POPULAR AND STANDARD

# MUSIC BOOKS

FOR

## CHURCH AND SCHOOL

HATFIELD'S  
*CHURCH HYMN BOOK*  
WITH TUNES.

A Manual of Praise for Worship in the Church, the Social Circle,  
and the Family, - - - - - \$1.50

*CHAPEL HYMN BOOK*  
WITH TUNES.

Abridged from the above, - - - - - 60 cents.  
THE PSALTER, 70th, - - - - - 60 cents.

### LOOMIS'S PROGRESSIVE MUSIC SERIES.

A Practical Course in Singing. Adapted to every grade of public  
schools, and designed to teach children to read music.

THE PROGRESSIVE MUSIC SERIES consists of Five Books, graded  
to meet the needs of all departments of schools, from the youngest primary class  
that can read only simple sentences to the advanced pupils of the high school and  
academy.

LOOMIS'S PROGRESSIVE MUSIC LESSONS, Nos. 1, 2, 3, and 4, sent  
for examination on receipt of - - - - - \$1.00

LOOMIS'S GLEE AND CHORUS BOOK, examination and introduction  
price, - - - - - 34 cents.

### MISS PARSONS'S CALISTHENIC SONGS.

An attractive collection of Calisthenic Songs. Illustrated. By  
mail, - - - - - 15 cents.

\*Our Descriptive List sent to any address on request.

IVISON, BLAKEMAN & CO.,  
PUBLISHERS.

CHICAGO.

NEW YORK.